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Vol. 16, No. 1.

TORONTO, CANADA

May 3rd, 1924

*V16 May 3, 1924 - Apr 25, 1925*  
If anything is needed to further demonstrate the positive superiority of First National and its ability to remain "the leader" then compare its summer releases with those of other companies.

## — Pictures Available This Summer —

BLANCHE SWEET  
— in —  
"THOSE WHO DANCE"

Barbara La Marr - Conway Tearle  
— in —  
"THE WHITE MOTH"

CLAIRE WINDSOR  
— in —  
"FOR SALE"

COLLEEN MOORE  
— in —  
"COUNTERFEIT"

SYLVIA BREMER  
— in —  
"THE WOMAN on the JURY"

CONSTANCE TALMADGE  
— in —  
"LEARNING TO LOVE"

Ben Alexander - Lloyd Hamilton  
— in —  
"A SELF MADE FAILURE"

JOHN M. STAHL'S  
"WOMAN'S DANGEROUS  
AGE"

LEWIS STONE - ALMA RUBENS  
— in —  
"CYTHEREA"

COLLEEN MOORE  
— in —  
"The PERFECT FLAPPER"

CORINNE GRIFFITH  
— in —  
"SINGLE WIVES"

BERT LYTELL - CLAIRE WINDSOR  
— in —  
"BORN RICH"

PLAY ONE A WEEK



EVERY WEEK

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CANADIAN MOVING PICTURE DIGEST PUBLISHING COMPANY

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Associate Editor

**HARRIETT M. BALL**

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## **“Business as Usual”**

**J**UST about this time of the year, a general feeling of lassitude prevails. This occurs every year about the same time. It has probably been occurring regularly each year of our life, but each year we as regularly forget and wonder what is the matter with us, concluding that we need a rest.

As soon as we sell ourselves the idea that it is a rest we need, the machinery of effort begins to slow up; and business accordingly slows up also.

The exhibitor, who is carrying on as usual, must consider that he is working against a “force of gravitation” which is inclined to be stationary; and that he is going to find it somewhat difficult to “keep moving” since he must expend twice as much energy as he does when conditions are such that business is moving along with him.

During the Summer Months and at the beginning of the fine weather season, the exhibitor should realize that his efforts must be increased if he desires to retain his business. The long days present an array of irresistible attractions, out-door sports, and recreations, of which the public, pent-up during the winter months, gladly take advantage. The exhibitor must realize this and be prepared for it. He must give his patrons the very best pictures he can secure, for especially during this period, only the very best in pictures will be an inducement to spend the hours indoors.

The general routine has been to put on “cheaper shows,” for the exhibitor has come to the conclusion that business is going to be poor anyway; and that he may as well conserve on expenses.

Does it seem reasonable to conclude that the public, as previously stated, wearied with their confinement indoors and having had a generous supply of the best pictures will go to see “cheaper pictures” when they can avail themselves of innumerable out-door recreations?

Nor is the exhibitor alone to blame for the “cheaper picture” idea during the summer months. The distributors have been in the habit of “milking” the last drop or drip out of the past season’s pictures, and holding off the new releases for the Fall season. Between the distributor and the exhibitor they have made the Summer months a “dead season” for themselves.

It has been pointed out that the theatres of the speaking drama close during the two warmest months in the year; and that exhibitors should close their houses also. As long as one motion picture theatre remains open

during the summer months, in any city, town or village, it is but natural to expect that no exhibitor will close his house unless he is forced to.

It has been said that the day of going to a certain house is passed. The public now follow the pictures. How true this is we have no proof of, save that the theatre which offers to the public uniform satisfaction, appears to have a regular patronage.

I remember the engagement of “Smilin’ Through,” with Norma Talmadge, at one of the theatres in Toronto, during a week which gave us a sudden hot spell of weather, which was as much of a surprise as it was almost unbearable. I remember that there was a daily line-up of people before the box-office and that the business throughout the engagement was phenomenal, comparing it with the business which this theatre did during the regular season and with feature pictures.

The public will always go to see what they want to see. They will stand up for hours in the heat, mopping their brow, watching a baseball game, or they will get drenched watching a parade or some other sport, they will even risk their lives to see what they want to see; and this holds good for motion pictures also. Excite their interest. Give them an attraction and they will come to see it, even if the temperature is a bit uncomfortable; and here we pause to say that the theatre in the summer may be made more comfortable than being out-doors.

Pictures held over are not making any money. They are depreciating in value moreover, since the “latest” is an universal habit and exhibitors and the public are always seeking the latest. There is also the danger of a picture passing the period of its success.

When a producer or director get an idea to screen a particular story, they are reacting to a present demand. Of course they do not always guess right, some pictures are failures, but not all producers and directors are radio stations for waves of inspiration. Some good ideas are killed in the making and the presentation.

The “shelving idea” is only good for “money” when a situation presents itself on the order of the “food situation” in the time of Joseph of Biblical fame. “Cornering a market,” as it were, but since it cannot be done with Motion Pictures, release them as fast as you make them. Every season of the year is what you make. Sell yourself the idea that “business shall continue usual” then sell the idea to those with whom you

—RAY LEWIS

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# Alberta Vaughn's Mail from "Hello" Girls is Mountainous

**Captivating Little F. B. O. Star Captures Hearts of Girls Whom She Champions in Big Serial.**

AS "The Telephone Girl" sweeps along from one triumph to another, Alberta Vaughn, the trim little star of the H. C. Witwer stories, is beginning to look around for a few empty hogsheds in which to store her overflow "fan" mail.

Always the recipient of a quantity of missives from admirers, Miss Vaughn has been literally buried in the avalanche of letters which have come into the studio and to her home since she began the Witwer series under the guidance of Director Mal St. Clair. The postman on the Gower Street beat is getting round-shouldered and remarks daily with no little spirit that if the bill now in Congress to raise the wages of postmen doesn't pass soon he's going out to get a job moving pianos or wrecking houses; in fact, any kind of a job where he can get a little rest and relaxation.

The letter presure reached its peak the other morning when 87 sealed envelopes and 9 post-cards arrived for Miss Vaughn. One in particular, which bore an El Paso postmark, pleased the star. It said in part:

"I never miss an Alberta Vaughn picture. I am a 'Hello Girl' myself, and I believe every telephone operator in the country must enjoy your splendid pictures."

Miss Vaughn has not figured out the percentage of "Hello Girl" correspondence to the rest of her mail, but she estimates that it must be nearly half since she started the present series.

Exhibitors in Canada should lose no time in getting in on this wonderful series of 12 two-reelers. Flattering comments are pouring into F.B.O. offices from wherever they are playing.

## "Along Came Ruth"

**For Viola Dana**

**As Next Vehicle**

Viola Dana should be honored with the title—if honor it is—of the busy bee of the motion picture industry. Having already made four Metro starring pictures this season she is now engaged on her fifth, "Don't Doubt Your Husband" under the direction of Harry Beaumont from the story by Sada Cowan and Howard Higgin. And when she is through with this one, Metro has another story waiting already — "Along Came Ruth," a screen version of Ruth Chatterton's stage success produced in New York several seasons ago by Henry Savage. A director—Eddie Cline—has already been selected for Miss Dana and a cast—Walter Hiers, erstwhile Paramount star, Raymond McKee of "Down to the Sea in Ships" fame, Tully Marshall, Victor Potel, Nelson McDowell, De Witt Jennings, Adele Farrington and Brenda Lane. This one Metro will save for the new season which starts sometime in September.

## Vitagraph Secures

**Prominent Stories**

Vitagraph announces the purchase of picture rights to "The Road That Led Home," by Will E. Ingersoll; "In the Garden of Charity," by Basil King; and "The Range Boss," by Charles Alden Seltzer. "In the Garden of Charity" is the second novel by Mr. King which Vitagraph has purchased, "Let Not Man Put Asunder," by the same author, being one of the biggest box office attractions of the year.

Vitagraph now has in preparation for production "Captain Blood," by Rafael Sabatini, and "The Clean Heart" is being outlined for continuity. The latter novel is by A. S. M. Hutchinson.

## Talks on Publicity

**To Rotarians and**

**The Gyro Club Men**

Walter H. Golding, manager of the Imperial Theatre, has by request given two addresses full of common sense and good advice before the St. John Rotary Club and the Gyro Club of this city. His subject was "Beneficial Publicity" and from his wide experience of newspaper and theatre, Mr. Golding is well qualified to speak on this theme. He did not fail to point out the value of the screen as a medium for publicity.

# First National to Release Great Lincoln Photodrama

**Remarkable Story Built Around Internationally Famed Character  
Will Prove of Universal Interest.**

WHAT is conceded to be one of the most interesting and valuable motion pictures ever made—"Abraham Lincoln"—has been secured by Associated First National Pictures, Inc., for distribution as a result of a deal just concluded with the producers, Al and Ray Rockett.

This assures the presentation of this most valuable historical and dramatic film to all types and classes of audiences in at least 5,000 of the most important theatres of the United States and Canada. It is understood that during the past few weeks practically all of the big motion picture distributors have been bidding for the production.

First National's decision to distribute "Abraham Lincoln" is in keeping with its policy to handle productions of only the highest grade, according to the announcement of Richard Howland, production manager, who said that the release date has not yet been determined.

"Abraham Lincoln" was more than two years in the making and at times

as many as 2600 people appear in the cast. It deals with the life of Lincoln from his birth, through his boyhood to manhood, and unfolds his romance with Anna Rutledge, carries him through the presidency and the strife of the Civil War, depicts the surrender of Lee, Washington after the war, and finally the assassination of the Emancipator.

George Billings portrays the role of Lincoln, with Ruth Clifford as Anna Rutledge and Nell Craig as Mrs. Lincoln. These are the principal figures in a remarkably fine cast.

"Abraham Lincoln" was directed by Phil Rosen. Frances Marion wrote the scenario and supervised the setting. The completed production has been hailed generally by New York critics as an historical and artistic masterpiece.

As Lincoln is looked upon as having been a character of international importance the picture should be just as enthusiastically received in Canada as it has been in the States.



# To Do Famous Boy Character As Two-Reel Comedy

**Kathleen Clifford Starts Work with Christie Organization—Distribution Through Educational Films.**

**K**ATHLEEN Clifford is to don make-up at the Christie Studio at once, adding one more famous name to the illustrious line-up which the comedy organization is announcing in its current releases of two-reel comedies released through Educational Film Exchanges.

Miss Clifford will do a special two-reel comedy novelty, in which she will play a character similar to that which she did with wonderful success on the stage both in this country and abroad. Gil Pratt will direct Miss Clifford in her first short comedy offering. The title of the story is "Grandpa's Girl," and it gives the actress an opportunity to appear both as a boy and as a girl in the picture.

It is thought that a subject of this type will be a distinct novelty as played by Kathleen Clifford, as it was said of her when she was on the stage that "the best-looking girl is a man and the best-looking boy is a girl," the

former referring to Julian Eltinge and the latter to Miss Clifford.

The new Christie star has just finished a big part in Emmett Flynn's Fox production "The Man Who Came Back," and she is also the feminine lead in Frank Woods' production "Richard the Lion-Hearted" which is now playing around the country. She was also in Paramount's "Kick In" and other feature pictures, but has never before appeared in offerings from a comedy studio.

Her career on the stage in addition to her well-known vaudeville act included a long engagement with the Ziegfeld show, Savage's "Little Boy Blue," "Business Before Pleasure," "A Pair of Queens" and the Al Woods' play, "The Heart of a Child."

Her new comedy for Christie will be broadcasted in June, as the final number in the series of 1923-24 which Educational Exchanges are releasing.

## George Marion Titling "Telephone Girl" Series

George Marion, Jr., son of the noted stage star of the same name has replaced Darryl Francis Zanuck as scenarist of the "Telephone Girl" series for F. B. O. Marion is also titling these gems of comedy which are being directed by Mal St. Clair and which feature Alberta Vaughn. Al Cooke, Kit Guard and Gertrude Short are the comedienues. Episode nine, sub-titled "Bee's Knees" is now in production at the F. B. O. studios.

## Comedy Head Visits Educational Chief

Mr. E. H. Allen, general manager of the units producing comedies for the Educational Film Exchanges, Inc., program at the Fine Arts Studio in Los Angeles, has ben in New York conferring with Mr. E. W. Hammons, president of Educational Film Exchanges, Inc., regarding production plans for the coming Fall and Winter.

Mr. Allen was accompanied East by Fred Hibbard, who has been directing Lloyd Hamilton in his last few pictures. Mr. Hibbard will visit friends and relatives before returning to Los Angeles.

## "Monsieur Beaucaire"

**Revived in London**

The filming of Booth Tarkington's "Monsieur Beaucaire," with Rudolph Valentino in the stellar role, has re-awakened a tremendous interest in the book and play both on this side and in Europe. The play has just been revived in London and is drawing large patronage at the Strand Theatre with Gerald Lawrence in the title role.

## Five Months To Film

**"The Rejected Woman"**

"The Rejected Woman" is the title which has been chosen by Distinctive Pictures Corporation for the John Lynch story which was filmed under the working name of "Blood and Gold."

This big feature has been in process of making for the last five months. It stars Alma Rubens and Conrad Nagel, and is said to give these two popular players acting opportunities such as they have rarely had. Wyndham Standing is also featured. Others in the cast are Leonora Hughes, the dancer, Betty Jewel, Madam LaViolette, Bela Lugosi, Antonio D'Algy, Fred Burton, Audrey Smith and George MacQuarrie.

# Another Striking Drama of Life in the Film Colony

**Intriguing Story with Strong Character Contrasts Chosen as Next Blackton Production for Vitagraph.**

**A** WOMAN of Hollywood" has been selected as the next J. Stuart Blackton Blackton production for Vitagraph. It is a striking drama of life in the film colony among the studios and will include intimate shots of pictures in the making.

Louise Maurel, a popular star in the Hollywood colony, meets John Strangeway, a wealthy cattleman, who lives with his brother Stephen, a confirmed woman hater. John goes to Hollywood and with rugged forwardness tells Louise he has come to marry her. He is thrown into the life of the studios and meets Eugene Devsayer, a wealthy idler, and one of Louise's most devoted admirers. John's wholesome manliness is his chief attraction to the actress. Eugene plots to place John in an incriminating situation with Caleveria, a dancer. He is tricked into spending a night at her lodge. Caleveria, furious at his scorn, sends a scurrilous message to Stephen coupling the names of Louise and Eugene in an evil manner. Stephen

goes to Hollywood, denounces the actress and advises John to demand of her the truth of her relations with Eugene. John confronts the latter and thrashes him. Louise, piqued at his evident mistrust of her, permits him to infer the worst and accepts Eugene. While the guests assemble for the wedding, Louise realizes her greater love for John and seeks shelter in his home.

Irene Rich has been engaged for one of the three principal roles. Production will begin at the Hollywood studios of Vitagraph soon.

## Pan Berman in New York

Pan Berman, son of H. M. Berman, general sales manager of F. B. O. has returned to New York from Hollywood, for a short visit. Pan, though only twenty years old, is attached to the Al Santell Company filming "Fools in the Dark" and starring Matt Moore and Patsy Ruth Miller.

## CARL LAEMMLE MAKES FRANK STATEMENT RE DISTRIBUTION

**Invites Exhibitors to Co-operate With Him Through Spring and Summer Bookings—In Production of His Most Ambitious Program—Next Season's 36 Features.**

CARL LAEMMLE, president of the Universal Pictures Corporation, has addressed a remarkable statement to Universal's exhibitor patrons, concerning his proposed schedule of 36 big pictures for next season, through the columns of the Digest.

Production on this schedule at Universal City is going ahead at full steam. Nineteen companies are at work. Six of the big new features for next season already have been completed. Studio facilities have been increased and the production staff enlarged. The completed pictures are "The Signal Tower," with Virginia Valli, "The Inheritors," with Mary Philbin; "The Throw-back," with an all star cast; "The Reckless Age," with Reginald Denny; "The Turmoil," Booth Tarkington's novel, and "Courtin' Calamity," with Hoot Gibson.

Laemmle's statement is as follows:

"Just as I have tried to help you meet your problems from year to year, and just as you have helped me meet mine during the past ten years, I now again ask you to help solve the biggest one of all, because the proper solution is important to you as well as to me.

"Universal is about to undertake a big thing, a revolutionary change in its production policy. Hitherto we have been making forty to fifty-two so-called 'program pictures' every year but only from eight to twelve really big pictures, the latter being known as Jewels.

"Up to this time there has been a real need for 'program pictures.' They have been more or less the backbone of business for many thousands of theatres. But now, according to reports from all over the world, but particularly in the United States and Canada, the 'program picture' seems to have outlived its usefulness. It becomes necessary for Universal to take another step forward and we are getting ready to take it.

"Hereafter we intend to produce 36 big pictures per year instead of only eight to twelve. We have already started on this plan. In fact the first half-dozen big pictures are completed and paid for even though they will not be offered to you until May or June for early Fall showings.

"To go on with our huge new production plan will require every dol-

lar I can get. I have no other partner except you, no other financier except you. I must operate on funds that I get from you. The only way I can get such funds is to supply you with pictures. The only way you can help me is to use the pictures I have — *pictures which you have not yet played.*

"These pictures must have the widest possible circulation. Nothing but thorough circulation of Universal pictures in the past has enabled us to sell them to you at live-and-let-live prices. In the ordinary course of events the pictures already released would be circulated pretty thoroughly during the next six months. BUT I NEED THAT CIRCULATION FASTER THAN THAT. I NEED IT WITHIN THE NEXT TWO OR THREE MONTHS.

"So I have told the sales force to use every effort to get you to help finance future Universal pictures — our big program — BY GETTING YOU TO USE ALL UNPLAYED UNIVERSAL PICTURES JUST AS FAST AS YOU POSSIBLY CAN.

"The money thus brought in will be used to make the newer and better Jewels which I have already told you about.

"Thank heaven I don't have to walk into any bank with my hat in my hand and try to make a banker understand the needs of the picture business!

"No bank owns Universal. No bank has even a piece of Universal. No chain of theatres owns Universal, and Universal owns no vast chain of theatres. Wall Street gives no orders to Universal.

"I have only one banker — and that's you.

"You can take it from me that those of you who do the most toward helping us finance the new pictures by using up the pictures already released will get first crack at the new ones every time!

"Your part is to PLAY ALL UNPLAYED UNIVERSAL FEATURES IN QUICK ORDER. MY PART IS TO PRODUCE MORE OF THE KIND OF PICTURES YOU NEED IN QUICK ORDER. If we work together it will be easy. If we don't, it will be impossible. Are you with me?"

## P. C. Taylor Anticipates A Wonderful Business For F. B. O. in Canada

Well Known Universal Man Appointed General Manager for F. B. O.

Mr. P. C. Taylor, who has been connected with the Canadian Universal Film Company, Ltd., for many years, more recently as Sales Manager in Canada, has been appointed General Manager in Canada for the Film Booking Offices.

Mr. Taylor wishes to thank the Canadian Exhibitors for their many courtesies to him during his association with Universal and to assure them that he will use every endeavor to give them the very best possible service in the future.

In conversation with the DIGEST, Mr. Taylor said, "I am very enthusiastic over the prospects of developing a wonderful business in Canada for F. B. O. Our product, now coming through, is 'Equal to the Best and Better than the Rest.' I am deeply grateful for the kind co-operation and support which has always been given me by the Canadian Exhibitors and I know that this good feeling, which has always existed, will continue under the F. B. O. banner."

## "Anna Christie" Duplicates U. S. Success in England

"Anna Christie," Thomas H. Ince's First National production which proved one of the dramatic sensations of 1923, has just completed a month's run at the Palace Theatre, London. This is an extended stay for a motion picture in this house, and the success of the picture in the United States is certain to be duplicated in England. This is partly due to the popularity of the Eugene O'Neill play on the stage in London last season.

## Harold Bell Wright's Tremendous Following Breaks Theatre Records

AMONG the Western dramas of current release, "When a Man a Man," Principal Pictures' screen adaptation of Harold Bell Wright's successful novel of the same name, is proving itself the outstanding box office attraction, according to word received at the First National New York office. The name of Harold Bell Wright, whose books have had a circulation second to no other author of modern times, acts as a magnet to the many thousands of readers who have had so few opportunities to see these stories on the screen.



# Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the Digest.)

**M**ONTREAL, April 30. — One Jackie Coogan picture is very like another. The original appeal of this youngster lay in his absolutely unstudied sense of humor, his natural histrionic gifts—all children at best are consummate actors—and his wholly disarming smile. He has been very carefully and elaborately exploited, and he has won a very wide public. In "A Boy of Flanders," a very free adaptation to the screen of Ouida's popular novel, "A Dog of Flanders," Jackie is seen once more as a ragged urchin, after his brief and somewhat uncomfortable period as a youthful scion of Continental royalty. He and his dog make a very picturesque and inseparable pair, and their adventures are sufficiently diverting to amuse, but there is very little solid entertaining value in this particular film, apart from Jackie himself, and his appeal is not growing any stronger as he grows up.

It is possible to exploit precocity too far, and some of the claims made for young Coogan are little short of preposterous. Without the slightest desire to minimise the child's talents, it is permissible to point out that his smile gets rather monotonous when one sees it about seventy-five times in one film, and that his pleading expression loses some of its melting power when it is upturned—with his face—on every conceivable occasion that provides a vestige of excuse for so doing—and on many occasions that do not. If Jackie Coogan is to hold his public, he will have to be seen in stories that do not keep him on the screen all the time to the virtual exclusion of everything and everybody else. His proud parents have every reason to be proud, but their pride is liable to blind them to a sense of proportion, and both they and Jackie will be the inevitable sufferers, in the long run, so long as it does so.

\* \* \* \*

Another painfully ludicrous example of the danger of changing an author's plot—whether via the censor-

ship or the producer, is immaterial—is seen in "West of the Water Tower," at the Strand. The novel, which created a veritable sensation last year, was written with the express object of showing how the sex problem arises early in small towns and how it is liable, in a small community where everybody knows everybody else's business and where narrow jealousies are rampant, to lead to disaster more swiftly even than in a large city. A boy and girl fall in love and their passion leads them through naive ignorance to trouble. A child is born, and both the boy and girl suffer disgrace, owing to the bigotry and lack of human understanding of the people of the town. Now, in the picture, the entire thesis of the novelist is ruined and the story made almost ridiculous by the elimination of the liaison and the substitution of a marriage in which the bridegroom fails to secure a marriage certificate, with the result that he and his bride are suspected of a liaison, though the legitimate character of the marriage is revealed in the end. Could anything be more stupid, in its gauche camouflage and its foolish pretence of covering a situation with a curtain of seeming convention?

\* \* \* \*

The result is a commonplace tale relieved from being tiresome only by the fact that a number of small-town types are entertainingly and convincingly portrayed, and that the evil of too strict an upbringing is revealed clearly and dramatically in the outcome of the minister's strictness towards his son, the hero of the story and partner in the camouflaged liaison. May MacAvoy makes a natural and appealing heroine. The photography is clear, but ordinary. The titles are short, pungent and expressive. But whatever were the censors doing to permit even the semblance of a mock-marriage to sully the pristine purity of a Montreal screen and shock the child-like innocence of a Montreal audience.

\* \* \* \*

At the Palace, the story of "The Shepherd king" is shown. This film, based upon an old melodrama too well known to need detailed description, takes all sorts of liberties with the text of the Biblical legend and succeeds in intriguing general interest. It

is magnificently produced on a lavish and brilliantly imaginative scale, and the variety of the scenic incidents, the dramatic character of the acting, the beauty of the settings in Egypt and the Holy Land—the splendor of the pageantry, the realism of the tragedies, and the charm of the romance, all combine to make it a picture one admires with intense admiration and enjoys throughout. The realism in particular is remarkable, and the acting is on a much higher plane than usual. But the public apparently does not want Biblical stories on the screen in the Metropolis of Canada. Perhaps somebody has been suggesting that it is lese majeste to add to Biblical "fact?"

\* \* \* \*

"I Will Repay" is a pictorial version of one of the Baroness Orczy's most popular novels, "The Scarlet Pimpernel," and was remarkably well done. This tale of the French Revolution is told on the screen quite as well as in the book, with sustained interest and romantic features never overdone. The acting was natural, easy, and convinced by reason of its smoothness and the entire lack of the usual exaggeration customary in such films. The cast is a singularly skilful one, and works effectively together. It is a British-made film, with several of the scenes filmed in Paris, and it is marked by the polish in finishing touches that makes all the difference between success and failure for a story of this type told in silent drama form. The photography is excellent, with good distribution of light and shade, with most admirably illusive interiors, particularly in the Commune trial scenes, and with the settings chosen carefully and artistically presented.

Brief titles, saying all that is necessary but no more, and a plausibility created by dint of natural action and logical development of a tale that might well be true, added to the glamour which the atmosphere of the Revolution lends, make this film one of genuine interest and real movie significance. It might well stand comparison with many that have cost ten times as much, but have been made with less care and less regard for probabilities and for the hundred and one details that go to make a film a thing the public want to watch closely to the end.



# Hello! Hello!! Hello!!!

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## "On to Boston, Everyone!"

THE sessions of the National Convention will be held in Boston on May 27th, 28th and 29th and a special committee of Massachusetts and New England Exhibitors now have under way the arranging of definite details for the same with respect to headquarters, hotel accommodations and entertainment programs.

So intense is the interest in this big affair, because of the many events of real consequence to our industry which have taken place in Congress and elsewhere within the past year, that this convention gives promise of being the most constructive and helpful to Exhibitor interests in the history of our industry. Many important moves within the business, effecting radical departure from former processes and having a vital bearing on the industry generally and especially on Theatre Owners, have been made and more are impending.

### Canadian Girl

#### Gaining Prestige

#### With Rapid Stride

Following the announcement made by the C. B. C. Film Sales Corporation that Irene Rich would have the lead in their picture "Pal O' Mine" another report has been received from Harry Cohn on the coast that Pauline Garon will be featured in the same picture. Miss Garon has already made two very successful productions for C. B. C.: "The Marriage Market" and "Forgive and Forget." Her splendid record together with her particular adaptability for the new part makes Edward J. LeSaing, the director, very confident that Miss Garon will score a big hit in "Pal O' Mine."

"The Good for Nothing," "Sonny," "Reported Missing" and "You Can't Fool Your Wife" are some of the other big pictures she has made. Miss Garon hails from the province of Quebec, and is just one more fair Canadian to gain popularity in screenland.

### Montreal Staging Benefit

#### For City Charities in May

Montreal.—B. M. Garfield, secretary-treasurer of the Montreal Theatre Managers' Association, is the

This means that the Exhibitors must grapple with great problems at this gathering and that in some relations at least the course of the National organization will be re-shaped to meet these new conditions.

It is hoped for a union of forces along clear-cut, decisive lines at Boston which will make the coming convention a real history maker.

State President Jacob Lourie and Executive Secretary Earnest Horstman, of Boston, are taking the initiative in shaping local convention plans and at a big mass meeting recently a large committee of Theatre Owners was named to carry these arrangements on and insure every possible comfort and convenience for the visiting Theatre Owners in making their visit to historic Boston in May an outstanding event in the lives of all.

chairman in charge of the committee which is handling the Theatrical Benefit for City Charities, which is to be given at the St. Denis Theatre here May 13. Tickets are now on sale to the different charitable organizations of the city whose business it will be to dispose of them to purchasers and who will be entitled to retain the entire proceeds of such sales for the benefit of their organizations. The Theatre Managers take all the responsibility for the show, produce the entertainment and meet all expenses. The price to the public will be one dollar per seat.

### Just a Little Different!

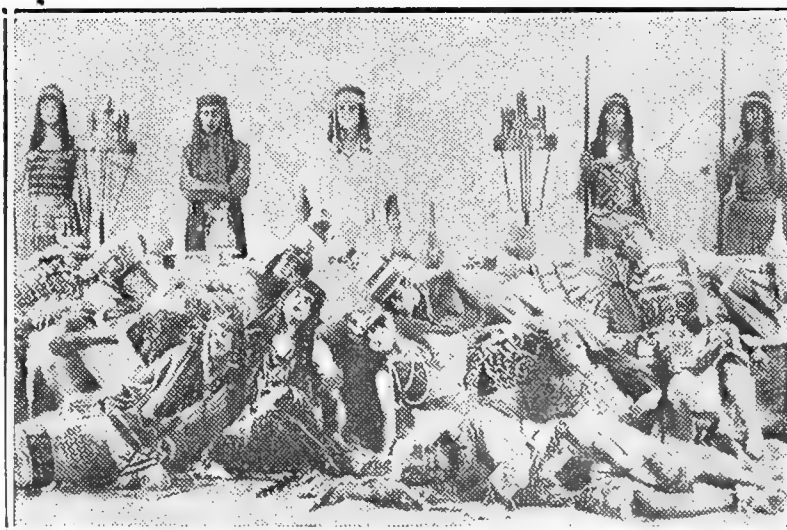
Chrissie White, the popular English leading lady of the films, who is seen exclusively in Hepworth productions, plans a vacation trip to America. She is anxious to visit Hollywood and see what it looks like. The nearest thing to Hollywood that English picture players have is Catlands Park, which is owned by Hepworth productions; being a fine old English estate, situated in a little village about a mile or so of the Hepworth studios at Walton-on-Thames. There is a picturesque grotto in its grounds, built in the sixteenth century by the Duke of Newcastle and also a marble bath.

### South Gets Picture Congress; World Film Plans Launched

Associated First National Stage Important Gathering in April.

AN important congress, which was in session in New Orleans for a week, beginning April 23rd, was held in connection with the annual meeting of executives and exhibitor members of Associated First National Pictures, Inc., the largest co-operative film organization in the industry.

Selection of stories for the screen, action on reports submitted in a nation wide check-up of the public taste and the formulation of plans in an attempt to so operate that the production, distribution and exhibition of motion pictures shall be placed on a higher plane, were among the chief objects of the meeting.



#### FEASTING IN SPLENDOR

The banquet scene at King Solomon's Court as depicted in the great Biblical spectacle, "After Six Days." Distribution in Canada under supervision of N. W. Davidson, 277 Victoria Street, Toronto.

## Wedding Bells Ring In Old St. John

F. G. Spencer's Nephew Wins as  
Bride, Miss Kathleen Murdock,  
Popular Young I. O. D. E.  
Worker.

St. John.—The marriage took place on Tuesday, April 22nd, of Gilmore Armstrong of the F. G. Spencer Company and Miss Katherine Murdock of the same company. Mr. Armstrong has been connected with the company for a number of years. He is a nephew of F. G. Spencer, and both the bride and groom have many friends who will wish them much happiness. Miss. Murdock did much patriotic work during the war and is an active member of the Fundy Chapter, I. O. D. E. The ceremony took place at St. Andrew's Church of which the bride is a valued member.

## Praise From the West On "Sing Them Again"

Canadian Educational Films forwards the following self explanatory letter, which we take pleasure in printing:

My dear Mr. Droy:

It is very seldom that I will be so enthused over a picture that I will go the limit to write you, but exception is the rule and with the "Sing Them Again" Series, the one we opened up with yesterday, "Close Harmony," went over with a bang.

It is hard at times to get an audience warmed up to an innovation of this kind but with the assistance of my staff and also the Boys Orchestra, which I use this week on the stage and a few of the boys planted in the audience, we got the big crowd going and they sure sang.

In fact, after the feature was over I heard a few, as they left the theatre, singing "Sweet Rosie O'Grady," and one lady asked me if this reel was to be a weekly item on our program, as she would sure be here.

I would like to line up the balance of the series as they come in and set them in every other week, so keep me advised when the next one will be available.

Yours very truly,  
METROPOLITAN THEATRE,  
Winnipeg.

## Stop the Press News

George E. Kann states that the demand for good pictures in Europe exceeds the supply.

It is reported that Sidney Olcott, the Canadian who has become one of the really great directors in the United States, is to receive \$3,500 a week for directing Norma Talmadge's pictures. This will make him the highest salaried director in the country.

"Little Old New York," the charming Cosmopolitan feature starring Marion Davies, has been placed in the archives of the Museum of Natural History, in New York City.

Clara Bow, the newly found flapper, is to do a very important part in a forthcoming Universal production.

Hector Charlesworth, in his article on "Customs Department's Book Censorship," in the current Saturday Night, points out the grotesque anomalies of Hon. Jacques Bureau's "black list," which, he says, ranges from trash to belle lettres.

"It is but another proof that all censorships of alleged moral intent become stupid, anomalous, irresponsible and hypocritical," declares the article, which has many sane and excellent reflections on this important issue.

Hugo Riesenfeld says it costs more to operate a first class motion picture house than to conduct the most lavish musical comedy, according to the Exhibitors' Trade Review.

Famous Players Canadian Corporation has given notice that a dividend of two dollars (\$2.00) per share for the quarter ending May 1st, 1924, has been declared upon the first preference.

Strong denunciation of the books and pictures and theatrical plays circulating in the U.S. was made in Boston recently by Justice John Ford of the New York Supreme Court. Canada, he said, shrinks from contact with the foul prints of the U.S. Justice Ford further stated that a recent Canadian black list of books—28 of the banned books are in free circulation in New York except one.

## Lige Conley Appears in "Telephone Girl" Series

Popular Comedian Sacrifices Holiday  
To be in F. B. O. Serial—Satisfactory Results.

Lige Conley, screen comedian, recently took a vacation after a year of arduous work dodging custard pies and wielding the festive slapstick. While taking his leisure on the boulevards of Hollywood and environs in his big motor car he met Mal St. Clair, director of the "Telephone Girl" series for F. B. O. As a result, Lige quit loafing and decided to spend his vacation hours working with St. Clair in No.9 of the new Witwer series, starring Alberta Vaughn. Needless to say, the irrepressible Lige is responsible for much of the fun, of which there is an abundance in the latest episode, sub-titled "Bee's Knees."

## Fox Cast Complete

The cast for the William Fox screen version of Jules Eckert Goodman's play, "The Man Who Came Back," includes: George O'Brien, Dorothy Mackaill, Cyril Chadwick, Ralph Lewis, Emily Fitzroy, Harvey Clark, Edward Piel, David Kirby.

## Third of Kirkwood- Lee Series Under Way

Hodkinson Activities Promise Fine  
Array of New Features.

Lila Lee and James Kirkwood started work this week on the third of their series of three pictures for Hodkinson release. This one is titled, "Another Man's Wife" and is from the story by Elliott Clawson. The production will be under the direction of Bruce Mitchell. No release date has yet been announced, but it will probably go to exhibitors early in September.

Betty Compson has left Los Angeles for Miami, Florida, to start on her second Tilford production for Hodkinson release after just finishing work on the James Cruze picture.

The new picture is from Hulbert Footner's novel, "Ramshackle House" and the star will be directed by Harmon Weight, who directed George Arliss.

Henry Morton, owner of the Gaiety, Monarch and Park Theatres in Winnipeg, while on a visit to his parents at Brookline, Mass., near Boston, was stricken with appendicitis and underwent serious operation immediately. He will be confined to his bed for a month.



# Digest Reviews Current Attractions

By H. M. BALL

**T**HERE were two pictures in Toronto this past week that children could safely take their parents to see—and of more interest still is the fact that they provided great entertainment for the children. Humor and thrills galore without the slightest trace of vulgarity or "problem" stuff rendered these particular features so vastly different from the ordinary run of screen "entertainment" served up to the long-suffering public.

## "Girl Shy"

PATHE

A new Harold Lloyd release is always an event in Shadowland, furthermore, it is a sure guarantee that nobody's finer senses and nobody's sensitive feelings are going to be offended or hurt. Lloyd is a most unique figure in the motion picture industry. He conveys (even to the public whose entertainment has distorted its point of view) an impression of decency, fineness and intelligence. You know instinctively that he is a splendid fellow, and you also know that a Harold Lloyd picture is the safest bet in the world.

Don't hesitate with "Girl Shy." It's another sure-fire, knock 'em deader. Lloyd, as the tailor's assistant who has literary aspirations which take a romantic turn, is a delight. He is the shy sort of chap who stutters the minute he sees a girl but thinks himself a regular Bluebeard when he's alone with his imagination and his old "Oliver." The result is a series of wonderful love stories supposedly based on his own experiences. These submitted, he promptly falls in love with the pretty daughter of a plutocrat. His stuff is rejected by the publisher and the would-be author, broken-hearted, runs away from the princess of his dreams.

Contrary to type, the publisher eventually gets a brain wave and decides to publish the revelations as "The Diary of a Boob." Harold suddenly receives \$3,000 as the first of his royalties and when he comes out of the daze departs on the double to snatch his ideal from the young masher whom she has broken-heartedly consented to marry that afternoon. The ride to Ghent had nothing on Harold's chase to intercept the dreaded pronouncement.

Half a dozen stolen autos, a street car, a motor cycle belonging to a

speed cop, and a dump waggon and team are all in turn boarded by the undaunted Harold, and ere he reaches the home of his fair one and snatches her from the clutches of the villain the audience is treated to one of the greatest series of hair-raising sensations that have been done on the screen to date. There is no beating this particular thriller which represents Lloyd's latest contribution to screen "entertainment." In this instance that much-abused word should consider itself duly flattered.

Jobyna Ralston is proving a pretty heroine with an attractive little figure; Richard Daniels and Carlton Griffin play the male roles of the hero's uncle and rival, and plenty of pretty girls are effectively photographed. Footage just a trifle long during the thrill chase.

\* \* \* \*

## "Boy of Mine"

ASSOC. FIRST NATIONAL

I sat beside a little boy to view this other feature and a couple of seats along was an old gentleman. Their reaction and mine proved an interesting tribute to the skillful presentation of boy psychology as revealed in Booth Tarkington's delightful story. The little boy's face next to me shone throughout the entire performance and occasionally he'd draw up his knees, chew his knuckles and simply giggle to his heart's content. The old gentleman on the other side was even more fascinated—as for myself, I never enjoyed anything better—the distraction of the boy rather than being a nuisance was an inspiration, and caused me to give the contented house the once over on more than one occasion.

Ben Alexander is a boy star who deserves stardom. He has some of the kindly qualities that Harold Lloyd possesses, and undoubtedly he has intelligence. We will hate to see Ben grow up.

"Boy of Mine" is a very possible story dealing with the life of an only son whose mother adores him and whose father does not understand him in the slightest. His boyish mischievous pranks irritate the father and cause so many reprimands that young Bill Latimer leaves home.

A young bachelor doctor who loves and understands and respects the boy mind, fortunately finds him, and per-

suades him for the sake of his mother ("who will be feeling so bad") to come back home. The boy's wounded heart prompts the mother to take him away and they leave the scenes of misunderstanding. The older Latimer realizes his folly with his loss and reconciliation follows with happy results. The story is strong and appealing. The acting of the young star is particularly attractive while Irene Rich, Rockcliffe Fellows and the capable Henry B. Walthall contribute the other important roles, lending excellent support. Perfect continuity and really good narrative enhance the standing of this excellent production, which is also characterized by excellent photography—some of it very beautiful.

\* \* \* \*

## "Zeb vs. Paprika"

PATHE

*Through Regal*

There are lots of horse races that are anything but jokes—tragedy figures frequently in the events of the turf. "Paprika" is owned by one of those "furriners" and "Zeb" is the hope of the U.S.A. A great jockey is engaged by Paprika's owner and according to the way "Dippy" Donahoe takes to training he should win any race pulled off either here or abroad.

"Dippy" does win amid wild applause but when the silver cup is handed over to the gallant jockey it is found that he has won the race with Zeb. A good deal of originality places the subject well up among the the "good averages" and Stan Laurel is really very funny.

## Winnipeg Manager

Now in California

Head of Good House

Miller Stewart, former manager of the Metropolitan Theatre in Winnipeg, has been made manager of the Deluxe Theatre, Los Angeles. He has been managing the Strand Theatre in Pasadena, Calif. Harry Pyfinch, who was assistant to Mr. Stewart in Winnipeg, and who joined him in Pasadena, Calif., has been appointed manager of the Theatorium in Hollywood.

### Rowland Berry Stakes Box Office Receipts On "Flowing Gold"

MR. ROWLAND BERRY, Manager of the Empress Theatre at Vernon, B. C., conceived a novel piece of advertising which proved very successful in obtaining results at the box office. Mr. Berry designed a hand bill for the showing of "FLOWING GOLD," starring Anna Q. Nilsson and Milton Sills, on which he printed in bold type "Come and see this splendid Rex Beach picture and if, when the show is over, you do not think you have received your money's worth go to the box office and the price of admission will be refunded in full."

In commenting on his stunt Mr. Berry stated in a letter addressed to the Associated First National office at Vancouver: "I may say that I was not taking many chances on guaranteeing money refunded with Milton Sills and Anna Q. Nilsson." This gives us the impression that these two stars are very popular on the Western coast as is the case in very part of the continent.

### The Hunchback's Made A Road Show in West

Harry Scott, who has been managing the Capitol Theatre, Winnipeg, under the supervision of H. M. Thomas, has taken over the western tour of "The Hunchback of Notre Dame." It will be made a road show and an orchestra will accompany the production. George F. Jeffrey is the personal representative of the general manager of the Universal Film Company, New York, and has been in Winnipeg concluding arrangements for the tour.

### Secures Action Against Famous Players Canadian

John T. Fiddes, formerly a well known theatre manager in Montreal, won his action against the Famous Players Lasky Corporation in the courts in Winnipeg. He sued for wrongful dismissal and he was given \$1,670 and the costs of the action by Justice Curran in a decision announced on April 17. Mr. Fiddes claimed he was permanently engaged in December, 1922, as manager of the Province and Capitol Theatres in Winnipeg at a salary of \$100.00 a week, but after working only a few weeks he was dismissed from the company's service.

### Saskatoon Theatre Owners Protest Against Taxation

The theatre owners of Saskatoon, Sask., have entered a strong protest against a new tax of 50 cents a seat imposed by the city council of that city. A. S. Parkin, of the Bijou, and G. A. Stuart, of the Empire, voiced the feelings of the other owners as well as their own in addresses before the last meeting of the council. Large revenues are already secured by the council from an amusement tax and the business tax. Mr. Parkin stated that prior to the imposition of the amusement tax, he was paying an annual license fee of \$140.00 a year. Since the amusement tax came into force he was paying at the rate of seven times that figure. The 50 cents tax would make it eight times the amount. Mr. Stuart said that the imposition of the city's amusement tax was costing the Empire \$1,000.00 a year in losses. The council left the decision over for further investigation.

### New Regent Manager Is Enthusiastic Horseman

Oral Cloakey's Successor Gets Pep In Program by Each Morning Canter.

Leonard Bishop, the new manager of the Regent Theatre, Ottawa, the one house in the Canadian Capital of the Famous Players Canadian Corp., has been adding distinctive atmosphere to the moving picture circle locally by adopting the practice of taking a horseback ride around Ottawa's Driveways of an early morning several times a week. Following his morning's exercise, Mr. Bishop has been putting pep into Regent Theatre activities.

Mr. Bishop has an excellent line-up of attractions for the Regent. He started off with Easter week by the presentation of Harold Lloyd's "Girl Shy" and succeeding features are "Scaramouche," the local first run for two weeks, "A Society Scandal" and "Beau Brummel."

### First National's New Potash and Perlmutter

Samuel Goldwyn, releasing through Associated First National Pictures, Inc., will produce a second "Potash and Perlmutter" as a result of the success of his first venture in screening a Montague Glass story.

This second production, titled "Potash and Perlmutter in Hollywood," will bring Abe and Mawruss back to the screen in a film version of "Business Before Pleasure," Montague Glass' famous stage play which depicts the famous partners engaged in the complexities of the motion picture business.

## HAS YOUR PROJECTOR

- Five inches of light film tension?
- Direct connected motor drive, no belts?
- Revolving shutters driven direct from cam shaft?
- No gears between flywheel and cam and star?

Ask your projectionist if these are not excellent features and if your machine has them. These are only four of the many excellent features of the new Motiograph De Luxe.

### The Coleman Electric Company

21 Dundas Street East

MAIN 3890  
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Hermant Bldg.

Toronto, Ont.



## Maritime Reviews

By ALICE FAIRWEATHER  
(Exclusive to the Digest)

### "A Lady of Quality"

UNIVERSAL-JEWEL

THERE are several sub-titles which spring to the mind on seeing this picture—the story of Frances Hodgson Burnett's romance—"A Lady of Quality," "Killing No Murder" or "The Taming of the Shrew." Virginia Valli is the tom-boy (Clorinda Wildairs) and a very charming figure she is in her manly attire while looking no less beautiful as the grand lady of fashion, betrothed to the Duke of Osmonde. "Betrothed" you must say for it all took place in the days of good Queen Anne when they talked like that and indeed used much stronger language, as the men drank themselves under the table or toasted the leading beauty of the day.

Girls, when he wanted boys—this was the family of Sir Geoffrey Wildairs and he took no stock in his offspring until the temper of little Clorinda (Peggy Cartwright) pleased him and he petted and spoiled her. As a girl ((Virginia Valli) Clorinda is wooed, won and thrown aside by Sir John Oxen, cleverly played by Earl Foxe. After the death of her father, Clorinda with her sister Anne, (Patterson Dial) move to London where Clorinda becomes engaged to the Duke of Osmonde. The Duke returns from the wars which gives a fine opportunity for scenes of Marlborough's triumphal home-coming from Flanders and the welcome of the heroes by Queen Anne.

At this critical moment the hateful Sir John Oxen re-appears and sees his chance to make a little money by black-mailing Clorinda. He tries to forcibly embrace her and gets what he well deserves, although the blow with a hunting-crop was harder than was meant and killed him, instead of only silencing him. There was a disagreeable situation—guests arriving and a corpse in the drawing room! Clorinda poked the body under the couch and received the company with only a little bit of excitement showing. Later she and her sister dispose of the dead rascal. Confession to the Duke of Osmonde proves that he is a good sport as he exonerates Clorinda, and all ends well.

Too much cannot be said of the beauty of the English scenes in this picture. Woods, horses, houses and streets are wonderfully chosen and splendidly photographed. It is a series of lovely scenes. Action in the first

half of the picture is more rapid than in the second where Clorinda became, to our thinking, a bit too tame until she was aroused by anger.

\* \* \* \*

### "Blue Water"

Ernest Shipman's Production  
For The New Brunswick Film Co.

This has the sea salt and the dashing waves breaking high on shipboard all right. There are storm scenes where the audience almost needs a macintosh to keep dry, for the waves are so realistic. This is the picture we have all been waiting for in the Maritimes, and while there is some disappointment that St. John scenes are not more featured, it is a good story of the coast and has plenty of adventure and love interest. The pictures were made at Chance Harbour, a fishing village down the coast of New Brunswick. Here "Jimmy Westhaver" (Pierre Gendron) was brought up by an uncle and aunt. His father, a sea captain, had wrecked his boat while drunk and these two influences were part of Jimmy's heritage—love for the sea and for strong drink. Jimmy gets a taste of liquor and is warned by his uncle by the telling of his father's story. Jimmy decides to let drink strictly alone, and goes to sea.

He has a sweetheart Carrie (Jane Thomas) who also leaves the home town and takes up nursing at a hospital in St. John. She breaks her word to Jimmy and becomes engaged to another man. Jimmy gets this pleasant news on his return from a voyage and promptly seeks forgetfulness in drink. He orders his ship to sea and in a fearful storm almost wrecks her, when his father's spirit appears and sobers him sufficiently to steer his vessel safely past Sable Island. Another girl is sent to him from the sea, Lilian Denton, played by Norma Shearer and we see the last of the happy couple sailing on a liner for somewhere in the land of happiness.

The story is taken from Frederick Wallace's splendid story "Blue Water." There is no lack of action and the scenes at Chance Harbour are an excellent background for this sea tale. Much of the latter part of the film was taken in Florida as New Brunswick sea-water was too chilly for many of the situations required. It is an out-door picture and a decided change from the society or costume play.

## COMING!

JAMES KIRKWOOD--

LILA LEE SERIES

A Series of James Kirkwood-Lila Lee Productions, the first of which is "LOVE'S WHIRLPOOL."

A Series of Alan Crosland Productions, the first of which is Betty Compson in "MIAMI."

A Series of E. H. Griffith Productions, the first of which is "ANOTHER SCANDAL," featuring Lois Wilson, from Cosmo Hamilton's latest and greatest novel.

A Series of Harry Carey's, the first of which is "THE NIGHT HAWK."

A Series of Priscilla Dean Productions, the first of which is now in course of production.

A Series of Christie Brothers—Feature Comedies—the first of which is "HOLD YOUR BREATH."

A Series of Helen Chadwick Productions, now in course of production.

A Series of Frank Woods Productions, the first of which is now in course of production and is to feature Dorothy MacKaill.

Bryant Washburn and Billie Dove in "TRY AND GET IT."

Glen Hunter and Clara Bow in "GRIT."

"THE HOOSIER SCHOOLMASTER," a Whitman Bennett Production from the mid-western classic by Edward Eggleston.

A Series of Elmer Harris Productions, now in course of production.

**HODKINSON  
PICTURES**



## Simultaneous First Runs Prove Box Office Value

**"Lilies of the Field" Played Second Week in New York Strand  
—First National Elated.**

**F**OLLOWING successful openings in almost one hundred first run theatres throughout the country, "Lilies of the Field," a First National production featuring Corinne Griffith and Conway Tearle, is entering its second week in many houses. The success of "Lilies of the Field Day," as March 16th was designated in honor of the many simultaneous first runs, and has been highly gratifying to the entire First National organization. Reports from theatres throughout the country indicate that "Lilies of the Field" has more than duplicated the success of Frank Lloyd's "Black Oxen," which marked the initial appearance of Miss Griffith and Tearle as co-featured players.

At the Strand in New York City "Lilies of the Field" has just completed its second week, having been held over after a tremendous business during the week beginning March 16th. The picture was greeted enthusiastically by the press and the personal tribute to Miss Griffith's dra-

matic ability was one of the features of all the criticisms of the New York reviews.

### Big Exhibitor Attendance At Boston Convention Assured From All Parts

New York State and Greater New York will be represented by a delegation of Exhibitors aggregating close to 250 at the Boston convention of the Motion Picture Theatre Owners of America on May 27th, 28th and 29th.

At a meeting of the Theatre Owners Chamber of Commerce in the Hotel Astor, National President Sydney S. Cohen gave a very interesting report of the visit made by himself and other National Officers to President Coolidge recently during which time he was formally invited to attend the Boston convention. He also told of the advances made on the repeal of the Admission and Seat Taxes and the lines of procedure associated

with the amendments to the Copyright Laws to cut off the Music Tax. Mr. Cohen's report on Washington activities and presentation of Boston convention arrangements were received with much enthusiasm.

Ontario members of the M. P. T. O. are planning enthusiastically for their delegation.

### George A. Balsdon

#### Visits St. John

A recent visitor in St. John was George A. Balsdon, one of the inner executives of the Vitagraph Company of America. Mr. Balsdon spoke of his pleasure in coming to St. John. He is an ex-officer of the British navy and has not lost his love for the Old Land or her traditions. He was en-route to Boston and was entertained while in St. John by Robt. Romney, local manager of the Vitagraph.

### The Beauteous Corinne

#### Now a Bride in Truth

Corinne Griffith, the beautiful First National star, was married recently to Walter Morosco directly after completing "Lillies of the Field." The honeymoon, spent in Hawaii, was necessarily brief as the star was required to proceed with her next picture "For Sale."

# THEATRES

## OUR NEW INTERCHANGEABLE SIGN IS A WONDER

ELECTRIC LIGHTED INTERIOR

Changed from the front. No breakage. No expensive maintenance. Quickest changed sign in the world.  
Any size to order and inexpensive.

*Have you received our Theatre Folder, if not, write today—It's good.*

TORONTO **EL** *The Macey* **RIC** CANADA  
SIGN CO. LIMITED

TORONTO, CANADA.

PRISCILLA  
**DEAN**  
IN  
**The STORM  
DAUGHTER**

an absorbing  
story of stormy  
love and surging seas

Directed by  
**GEO. ARCHAINBAUD**

This is Priscilla Dean's  
latest and greatest pic-  
ture.

The powerful sweep of  
its tremendous action  
will hold any audience  
spellbound---the Star's  
great emotional portray-  
al outshines anything she  
has done before.

**UNIVERSAL JEWEL**

BOOK NOW THROUGH:  
**CANADIAN UNIVERSAL**

## *Some fellow yelled boo-o-oo--- and they all ducked for cover.*

Who started this summer scare business? What is it all about? Providing there is any truth in the statement that business goes to the devil during the summer, who made it that way?

Some lazy fellow who felt that he should have holidays all during the summer started this bug-a-boo of "slump in summer business." So he bought a lot of the cheapest pictures that he could lay his hands on and just let his theatre run as best it could. Well, his shows were so consistently rotten that his patrons just naturally looked elsewhere for entertainment. This exhibitor figured that he had saved himself considerable losses during the summer but in the Fall he spent a small fortune in high grade pictures and advertising in an endeavor to win his patrons back. It was well into November when he succeeded in doing it. He had "kidded" the public too long.

Now, Mr. Exhibitor, answer this: If in the winter you can induce a man and his family to leave a nice warm fireside and make him plod through snow and slush to get to your theatre, can't you get him to walk down on a pleasant summer's evening?

Is it not a fact that you exhibitors, together with the exchanges who sell you "bulk pictures" without regard to quality, are responsible for the lack of attendance during the summer months.

Let's get out of the rut! You know that "Smilin' Through" broke your house records during July and August. Buy your pictures from the company who supplies you with pictures that will draw business all the year around. Buy them for every program. Get behind them and let your public know that quality will not be sacrificed during the summer. The results will surprise you and make you a wiser exhibitor for the summers that are to come.

When there's talk about big pictures being available in the summer it's hardly necessary to place a signature at the bottom of this. Everybody knows they come from

**FIRST NATIONAL.**

P.S.—The fellow who wrote this ad spent twelve years in the theatre game. The biggest profit he ever turned in was made in July. Does that mean anything to you?

F. N.



Y 10 24

# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 2.

TORONTO, CANADA

May 10th, 1924

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## *They're Off!*

**BILL MELODY**  
of St. John

**JIM GORMAN**  
of Montreal

**BARNEY MURPHY**  
of Toronto

**FRANK VAUGHAN**  
of Winnipeg and Calgary

**SAM COFFLAND**  
of Vancouver

—they're thundering into the first turn with Gorman on the rail and holding a slight lead—the others bunched and riding like wild on the greatest collection of thoroughbred money makers that ever entered the field.

## **First National Managers' Handicap**

and the

## **Salesmen's Futurity Stakes**

**With A Valuable Purse Awarded the Winner of Each Race**

Put your entry in the lead and keep him there by giving him every play date you can between now and September 27th. By making him a winner you make yourself a winner by securing a group of proven box office record holders of the past



now and September 27th. you make yourself a winner of proven box office record and present seasons.

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**CARL LAEMMLE**

will soon present



# "The Law Forbids"

A GREAT PICTURE FOR EVERY MEMBER OF EVERY FAMILY

And Oh! What a Cast — Including  
BABY PEGGY — ROBERT ELLIS — ELINOR FAIRE  
JOE DOWLING — HAYDEN STEVENSON — WILLIAM WELSH  
WINIFRED BRYSON — BOBBY BOWES  
WILLIAM E. LAWRENCE — EVA THATCHER  
Directed by Jesse Robbins

**UNIVERSAL JEWEL de LUXE**

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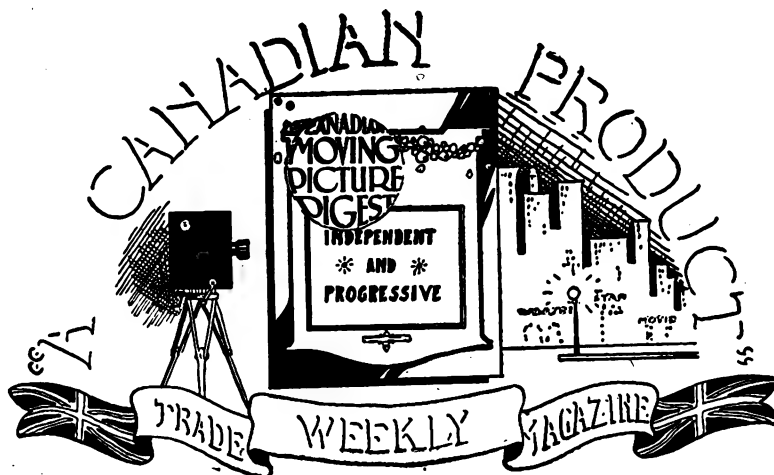
The Canadian Moving  
Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

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**HARRIETT M. BALL**

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## **"Applying the Screws"**

EVERY exhibitor in Toronto received a letter from the Provincial Amusement Bureau giving them this information from amongst the Rules and Regulations of the Amusement Act:

- (E) "The stage upon which scenery is to be used shall be equipped with a front curtain constructed of fireproof material."
- (O) "A fire wall of brick (less the proscenium opening) not less than fourteen inches in thickness shall separate the auditorium from the stage, and the same shall extend at least four feet above the stage and auditorium roofs. Above the proscenium opening there shall be an iron or steel girder of sufficient strength to carry the entire load above same, and such girder shall be covered with fireproof material to protect it from the heat in case of fire."
- (P) "All stages must have an exit at least three feet six inches wide on each side or at the rear opening into the passageway along the outside of the building."
- (q) "All dressing-rooms in connection with any theatre shall be properly ventilated, so arranged as to insure perfect circulation of fresh air. All such rooms to be of ample room for comfort, and to contain washstand with running water, electric and gas lighting where possible."
- (r) "There shall be a skylight or ventilating shaft over the stage, with proper appliances for opening and closing it from either the stage or tie floor. This skylight or ventilating shaft shall extend at least five feet above the roof of the stage."

It has been the custom of some of the smaller theatres to run amateur and other acts in conjunction with the exhibition of pictures. This notice has been sent to exhibitors to acquaint them with the fact that the "regulations" re The Amusement Act make such presentation contrary to the act. Some exhibitors have contended that the regulations do not effect them since they do not use scenery, nor do their "acts" utilize dressing-rooms coming prepared to go on the stage. It was pointed out by an officer that nevertheless the exhibitors presenting such vaudeville were acting contrary to regulations, unless when signing their application for a license they signed that section which called for the exhibition of pictures and vaudeville. It was further pointed out that those who signed for vaudeville, were not given their license, or would not be given such a license unless the other regulations were adhered to.

As soon as these regulations are carefully followed

then the question of electrician, stage hands, etc., with which the various unions are concerned will come into play.

It appears that in churches and Sunday Schools, in halls, it has been the custom to put on concerts, and sketches, we are now informed that unless the Sunday School, Hall or Church is equipped according to regulations they will be prevented from utilizing the talent of their parishioners, or employing talent to give the entertainment they have been giving.

It has been said that laws and regulations are enacted for the convenience of the people, the greatest good, for the greatest number being the rule by which these laws and regulations are formulated. If an exhibitor, a church or Sunday School is prevented from using amateur talent on its stages or platforms, concert professionals without taking out a special license for the purpose; and being obliged to build a theatre stage fully equipped as are the stages which play Road Companies of a great number of people, it is time that the people for whose convenience this act and regulations are supposed to have been enacted, take some action to make the act a little more elastic in its application.

This is not the only general notification which exhibitors have recently received. The Motion Picture Theatre Owners of Canada have had occasion for considerable activity in regard to several developments.

The Industry might be interested to learn that the revenue from Amusements, Province of Ontario, for last year was \$1,453,567.77 (one million, four hundred and fifty-three thousand, five hundred and sixty-seven dollars and seventy-seven cents). The expense involved in the administration, \$83,138.39. The profit, \$1,370,429.39. Close to one million and a half, of which 80% was from theatres.

Is an Industry which gives about a million dollars a year in revenue to one Province in Canada, which is a source of employment to thousands of people, which stimulates all Trade with which it comes into direct and indirect contact, worthy of Legislative consideration and attention? We ask our Government officials this fair question, in making regulations governing an Industry should they not take into consideration the advice and opinions of that Industry, forming laws and regulations which healthily stimulate its trade in place of proving a handicap? We ask exhibitors if the information herein contained does not convince them that they should belong to an association to protect their interests?

—RAY LEWIS.



## SIX TWO-REEL SUBJECTS EDUCATIONAL'S MAY RELEASE

**Two Christies, a Hamilton, Tuxedo, Mermaid and Juvenile For Late Spring Program.**

SIX two-reel subjects of widely varying nature will form the backbone of Educational's program for May. Two Christie Comedies of differing character will be released during the month, as will be one each of the Hamilton, Tuxedo, Mermaid and Juvenile brands. These two-reel subjects will be supported by eight single reel pictures of the Cameo brand, Hodge-Podge, Sing Them Again series, and the new Fun Shop series.

Bobby Vernon is starred in the first of the two-reel comedies, released during the first week of the month. Vernon is seen as a small town Romeo in a comedy that contains more broad situations than is usually found in the Christie Comedies.

Lloyd Hamilton's "Going East" will be released the second week of the month. Hamilton will be supported by Dick Sutherland and Ruth Hiatt in a novel comedy taken almost entirely in a setting of the interior of a Pullman car. The comedy was directed by Fred Hibbard.

"Out Bound," a single reel Cameo

comedy released the same week, will present the popular trio, Cliff Bowes, Sid Smith and Virginia Vance in a fast action, slap-stick comedy.

"Nerve Tonic," the second Christie of the month, will be released during the week starting May 18, and "The Bonehead," a Tuxedo Comedy with the inimitable "Poodles" Hanneford starred, will make this week's releases especially attractive to theatres looking for good comedies. "Lost Chords," of the "Sing Them Again" series of song-pictures, will complete the schedule of the week.

Two two-reel comedies will also be released the last week of the month in the Mermaid Comedy, "Air Pockets," an aeroplane comedy with Lige Conley and the familiar Mermaid cast, and "The Junior Partner," a Juvenile comedy with Johnnie Fox, Jr., Tommy Hicks, Jack McHugh and other well known Juvenile comedians. Robert Bruce's "Flowers of Hate," an outdoor drama with a sudden twist, and "Powder Marks" with the Cameo trio, will conclude the month's releases.

## Famous Racing Car Used in One Episode of "Telephone Girl" Series

The famous racing car with which Jimmy Murphy whirled to victory as national speed king about a year ago is being used in the eleventh episode of the "Telephone Girl" series. The title of this spasm of laughter in the famous Witwer stories now being filmed at the F.B.O. lot in Hollywood has not as yet been revealed, but it promises to provide the fastest action seen on the screen in many a moon. A great automobile race, with many well known drivers and autos in addition to Jimmy Murphy's famous mount, is the climax of the picture.

## Cullen Landis Wins High Praise On Broadway

Cullen Landis, whose performance in "The Fighting Coward" on Broadway created so much favorable comment, will be seen in "One Law for the Woman," the forthcoming Charle E. Blaney melodrama which will be released by Vitagraph. Prints are now being made ready for the branches.

## Lois Wilson Back To Hollywood—Has Made Four Pictures in East

Attractive and Reliable Lead Has  
Six Months Away From  
Sunny State.

Lois Wilson, who has been in the East for more than six months making motion pictures, has returned to Hollywood, where she will soon start on a new Paramount picture at the Lasky studio. Miss Wilson has been away from home so long that she only stopped one day in New York after returning from Florida where she had gone to make a picture.

Before going South, Miss Wilson finished her role as the Queen in "Monsieur Beaucaire," Rodolph Valentino's new picture which is nearing completion at the Paramount Long Island studio. Previous to that she appeared with Thomas Meighan in "Pied Piper Malone" and with Richard Dix in "Icebound," a William de Mille production.

## "SPORTING YOUTH" ACCLAIMED SECURES TWIN PREMIERES

**Reginald Denny and Pretty Laura La Plante Win Praise of Public and Press.**

"SPORTING YOUTH," hailed by critics as one of the most laugh-provoking action comedies of the year, has just had its Broadway premiere in the Broadway Theatre, New York City. This is the much heralded Universal Jewel production starring Reginald Denny, supported by Laura La Plante. Simultaneously the picture opened in the Mark Strand Theatre, Brooklyn.

The twin premieres proved great successes, both the Broadway house and the Brooklyn house reporting exceptional business. Newspaper reviews of the picture accorded it a high place for its rollicking comedy and its fast moving action. Especially were Reginald Denny and Miss La Plante praised for their ability and appeal.

"Sporting Youth" is the picture which won stardom for Miss La Plante. After Carl Laemmle saw her work opposite Denny in this film, he

immediately assigned her to be starred in feature productions. Denny's work was likened by several trade paper reviewers to that of Wallace Reid, especially because of his clean-cut appearance, his light comedy style and his ease behind the wheel of a racing car.

The picture shows a spirited auto road race, almost in its entirety, and the sequence is filled with thrills. The audiences in the Broadway and the Mark Strand are reported to have been on the edges of their seats during this race. Applause was loud and spontaneous. Audience remarks on the picture after the showings were especially praiseworthy.

"Sporting Youth" did excellent business both at the Broadway and at the Mark Strand all week, and is now available for the Canadian exhibitor. Book now through Canadian Universal.

# First National Managers To Visit New York in Pairs

**National Sales Convention Abandoned by Eschmann—Toronto And Cincinnati First Honored.**

**E.** A. ESCHMANN, general manager of distribution of Associated First National Pictures, Inc., this week announces a plan by which he intends to further cement the relationship between his branch managers and Home Office executives. This will be accomplished by bringing the branch managers to New York two at a time. B. D. Murphy will be the first branch manager from the Canadian District to report along with R. H. Haines of Cincinnati. They will arrive in New York on May 12th.

"By having each branch manager," states Mr. Eschmann, "spend time with the accounting, sales, advertising, publicity, supply, purchasing, and film departments individually and alone there is no doubt but that a greater good is accomplished than by any national convention. The department heads get to know the branch managers and vice versa. There is an immediate and common understanding developed so that each can conform to the other's requirements. There is no doubt in my mind but that we in the Home Office will get equal if not greater good from these visits of branch managers. They will carry their territorial problems and requirements to us and together we shall endeavor to solve them.

"Quite naturally our men having, up to January 1st, 1924, enjoyed local guidance from their associated exhibitors and partners feel, more keenly the necessity of knowledge concerning the manner of things in the Home Office. Their problems were formerly very particularly local, but now with the development of a national distribution unit they will feel the necessity of a broader viewpoint.

"The great advantage of nationwide conventions of branch managers, for which we are substituting this new plan, lies in the general discussion from the floor of definite problems. However, we will be able to accomplish the same results, I believe, by bringing our managers to the Home Office. There will be certain definite problems presented to visiting exchangemen and they will express their opinions and suggestions. These opinions and suggestions will be put in writing and presented to other branch managers as they visit New York. In this way we will accomplish the same result as if we gathered all our managers in one place and held an open meeting.

"Moreover, we want our exchange managers to fully appreciate the workings of the various branches of First National with which they are not always in direct contact. I believe that a thorough knowledge of the gigantic organization that First National has built up for the production, advertising and distribution of its pictures throughout the world should be brought home to every branch manager. In New York they will be shown the development of the pictures they are later to sell to exhibitors from the time our scenario department finally passes on a story down to the final shipment of prints to their exchanges.

"In bringing our branch managers to New York, however, we do not intend that Home Office executives should neglect their tours of exchanges. Some major Home Office executives will be on the road at all times visiting our branches, and this contact will supplement the visits of branch managers to New York."

## Telephone Girl Series Being Widely Booked

**Most Popular of All Witwer Stories Filmed by F.B.O.—Alberta Vaughn Has Great Drawing Power.**

**T**HE "Telephone Girl" series of two-reelers, based on H. C. Witwer's smart, saucy and satirical Cosmopolitan magazine stories, is proving to be the most popular of the two-reel subjects released by the Film Booking Offices.

"The Telephone Girl" series are being directed by Mal St. Clair, who made the first of the "Fighting Bloods." They have a greater appeal to women than any of the previous Witwer screen stories although they carry as much ring action. Alberta Vaughn is proving to be a most winsome star and is winning the praise of newspaper critics throughout the entire country.

There is no doubt that H. C. Witwer is "the Mark Twain of the screen," and has written a screen "classic" about the adventures of a hotel telephone operator. Many exhibitors believe them to be the gayest anthology of humor and the most flip-pant stories of the screen ever filmed. F.B.O. will release twelve of these

## Authorized To Distribute Talking Motion Pictures

Two Important Companies Incorporated in Canada—Unusual Features of the Picture Interests.

Two incorporations of special interest have been announced in Canada which touch upon unusual features of the moving picture business. One of the new companies is the Film and Slide Company of Canada, Limited, which has been organized to handle the Victor Cine Camera and the Victor Cine Projector for home and private use. This camera uses the Eastman Cine Kodak film. The Film and Slide Company has an office at 222 Craig Street, Montreal, and branches in Toronto, Winnipeg, and Vancouver.

The other important incorporation is that of a company which is the Talking Pictures of Canada, Limited, which has been granted a charter to specialize in the sale of talking motion pictures. The head office of this company is listed as Montreal. Dr. Lee DeForest is said to be identified with the undertaking.

hilarious two-reel episodes of tangled love and crossed wires.

Arthur Rankin, prominent screen juvenile and nephew of John, Lionel and Ethel Barrymore, has been engaged by General Manager B. P. Fineman of the F.B.O. studios to play an important role in an important episode, "Love and Learn," of the H. C. Witwer "Telephone Girl" series. In addition to Alberta Vaughn, who was a former Sennett screen beauty, the cast includes Kit Guard, Al Cooke Gertie Short, and young Rankin.

## Five For Vitagraph

**Up to First of June**

Spring releases of Vitagraph up to June 1 include five super-specials, two David Smith productions, "My Man" and "Borrowed Husbands," one J. Stuart Blackton production, "Virtuous Liars," and a Charles E. Blaney melodrama, "One Law for the Woman." The casts of these pictures include some of the biggest box office names ever offered to the exhibitor.



# How I Fought The South African Film Trust

By NINA KORTSMAN

**N**INA KORTSMAN, born in Hamilton, educated at the Toronto University taking a Dental Course, has just returned to Toronto after a three and a half-years sojourn in South Africa. While in that country Miss Kortsman was heralded as the "Movie Joan of Arc, Fighting The Trust." For the benefit of those who are not familiar with the Film situation in South Africa, Miss Kortsman had these interesting facts to disclose in a recent interview with The Digest.—(Ed.)

"The Picture Industry in South Africa is controlled by one man and his associates, I. W. Schlesinger, who operates "South African Films Limited," a distributing unit, the "South African Theatres Limited," and the "South African Producing Company." When I first came to South Africa, the "South African Film Trust," was one of the trade marks under which Schlesinger and his associates operated, but public sentiment forced a change of name.

There are about three hundred theatres in South Africa. Fifty theatres are owned by Mr. Schlesinger, the remaining theatres are under his control also, for since he operates the Film Exchange, together with supplies, etc., these exhibitors are forced to come to his terms.

Not satisfied with giving him fifty per cent of my takings in, I released the pictures which I had purchased in Town Halls, of which there are about one hundred. Then the battle began, I found that I was being forced out of this field, for the espionage system is here brought to perfection, all my movements were watched and halls were rented in order that I should not be able to secure dates. When this was brought to the attention of the public, they were incensed at the Trust; and the municipalities arranged that I should secure dates in these halls when I desired them. Public sentiment was with me and I managed to release pictures for a period of three-years and a half, bringing in such attractions as "The Woman Thou Gavest Me," Famous-Lasky production, Stoll's "Bars of Iron," "Lady Godiva," a Norwegian production, Stoll's "The Amateur Gentlemen," etc. My success was greatly augmented by the attitude of the public, who supported all effort which was Independent. My box-

office receipts were watched and reported upon, but with the public support I feared nothing; and only left South Africa because of my desire to visit my people here."

"It is a curious fact that the South African Producing Co., of which Mr. Schlesinger is director, and the only one of his companies where stock is sold to the general public, is the one company he has which is a losing proposition."

"The predominant peoples in South Africa are of course the Dutch with the English settlers running them a close second. The Scotch hold third place. There are about one hundred and twenty thousand Hebrews in South Africa. In Johannesburg, out of a population of 180,000 there are forty thousand Jews. In fact they occupy so important a place in the life of the community that on Yom Kippur, the Day of the Atonement, the Stock Exchange is closed. Sir Harry Grauman, a Jew, was Mayor of this city for two terms, and is now a Member of Parliament. The present Mayor Harris is also a Jew.

South Africa is only closed to those who will stay "put out," I am now talking about the Film Industry; and I daresay this same state of affairs or situation could exist anywhere. The fighter who sticks eventually wins out, for the public hate a hog."

## Imperial Presents

### Pleasing Setting

Popular St. John Theatre Employs Delightful Stage Effect.

St. John, N. B.—The Spring settings at the Imperial Theatre were very beautiful and artistic. Exclamations of delight greeted the rising of the curtain, which displayed a garden scene in Dutch style, the lighting being particularly effective. Standing plants of roses and box trees were lighted from within, the glowing roses being very pretty. In the centre stood a fountain surmounted by a figure of Cupid pouring water from a vessel. The effect of running water was most realistic. In the distance were seen a purple valley and hills touched with the gold of the setting sun. The fairy-land-like scene was entitled "The Coming of Spring" and is another of F. W. Stringer's fine creations.



AL. ST. JOHN  
Fox Comedy Star

## Mayer a Canadian

### Climbing to the Top

Much interest was felt in St. John, N. B., at the news of the amalgamation of the Metro-Goldwyn and Louis B. Mayer Corporations, as Mr. Mayer is a St. John boy and his fellow citizens are greatly pleased with his success in the world of Motion Pictures.

## George V. Hobart's Work

### A Credit to Maritimes

A Canadian who has made good is George V. Hobart, who is a native of Prince Edward Island. When his picture, "Sonny," was shown recently at the Dreamland Theatre, Port Hawkesbury, N. B., it was most interesting to his cousin, Ernest Philpotts, who is part owner of that theatre. Mr. Hobart's name is George V. Hobart Philpotts.

The "Prince of Wales" Theatre, Broadview and Danforth, opened to capacity business on Monday, May 5th.

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# Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the Digest.)

**M**ONTREAL, May 7.—For some time past the genius of Harold Lloyd has been finding fuller and fuller expression through the medium of comedy so deliciously ridiculous, so cleverly devised, and so naturally presented, that it was obvious he should eventually come to the top of the tree as a film comedian. Lloyd does not depend upon eccentricities of any kind; he relies rather on the natural presentation of ridiculous situations that are in themselves irresistibly comical and which his whimsical and pliable personality moulds to the pitch of irresistible appeal.

I doubt whether any funnier film than "Girl Shy" has ever been made. Certainly none has been produced in which the comedy is so continuous, in which the humorous situations pile on top of one another with such unceasing credibility — for the funniest things he does, though often far removed from the probable, always seem to be the only thing that could have happened, in the circumstances — to Harold Lloyd. He provides a succession of the unexpected that sets his audience rocking themselves with uncontrollable laughter, and he plunges from one risk to another with a cheerful recklessness that it is impossible not to admire, even while you know all the time that you are looking at cleverly contrived illusions so far as speed is concerned.

Lloyd's latest film is in reality a riot of comedy throughout. From the outset to the closing clinch, there is not a dull minute. The plot is conceived and developed with rare ingenuity, and its manipulation is one of the most effective we have yet had in the big pictures. With an attractive story and a keen attention to detail that never omits any humorous possibility, the action has been so directed as to fill every second with entertainment, even in moments when there is no comedy motion. Lloyd has the role of a girl-shy youth who thinks he knows a lot about girls and who has written a book chuckful of the most amazing examples of calf-philosophy regarding love and the fair sex. He makes no effort at any time to appear funny. He literally is funny, no matter what he does or how he does it. At the same time, it is well to note that he is in reality an actor of rare gifts, whose understanding of the pos-

sibilities of a comedy situation is thorough and who lets nothing escape him whereby the appeal of the situation to the audience can be strengthened.

Speed is one of the features of the story. A race in a two-horse conveyance to reach a wedding in time to prevent the minister tying the knot between the girl he loves and the man who has won her love by trickery is the principal event of the story, and in this Lloyd accomplishes one of those astoundingly convincing achievements in which the impossible is made not only plausible but natural and inevitable. The number of hairbreadth escapes he experiences during this mad drive is countless. The number of fatal accidents just evaded is appalling. Every time you think Lloyd is coming to grief, must inevitably come to grief, he just scrapes by, and every escape is the signal for an absolute uproar of laughter. People roll about their seats in fits of uncontrollable mirth.

And it is all healthy, wholesome, clean and devoid of slapstick. Trick photography plays an important part, of course, but it is trick photography that the ordinary individual cannot detect, and at no time is there any suggestion of deception about the scenes. The titles are cleverly written, and add much to the enjoyment of the film.

\* \* \* \*

If speed is a prominent element in the Lloyd comedy, it is the principal factor in another ingenious film comedy, entitled "Sporting Youth," which is presented at the Palace Theatre, with Reginald Denny in the leading role. Denny plays the part of an ambitious young chauffeur who finds himself jockeyed into the position of masquerading as a famous automobile racing driver, who, incidentally, is wanted by the police. He determines to go through to the end with the masquerade, even when it involves his taking part in a reckless and dangerous automobile race. This race actually took place, and with the aid of the movie camera its risks were, of course, intensified a hundred-fold, while a number of accidents interpolated by camera work and made to appear as part and parcel of the actual contest, carry the event to such a pitch of feverish excitement, daring, and

danger as to make the audience literally sit up with apprehension and hold their breath as the car is hurled forward from one narrow escape from disaster to another, with Denny always at the wheel. Denny is evidently destined to take the place of the late Wallace Reid as the automobile comedian and speed artist of the screen, and he does his work with a spirit and a reckless bonhomie that enhance its attractiveness and lend to each bit of flirtation with death a very vital illusion of reality.

There is nothing dull about this tale. It is highly improbable, at times, but the action moves so swiftly and the various events are so ingeniously dovetailed that you do not realize that you are looking at anything unusual or improbable until the film has ended its run. The imagination is stimulated and the sense of appalling speed is tickled so cleverly that the audience is engaged all the time in wondering what will happen next, and spends no moments analyzing the probabilities of what does actually happen.

Miss Laplante makes a delightfully chic and breezy little heroine, and is an effective foil for Denny. Her vivacity and her spirits are exactly what the picture needs, and she never overdoes her role.

The photography is admirable, particularly in the automobile race, when its clearness and the realism of the scene creates a state of suspense that proves positively exhausting. The titles are nothing to write home about, but meet the case for simple explanatory comment. The action moves so swiftly that the film is over before anybody has had time to get the least bit tired.

\* \* \* \*

There is considerable speculation here as to what will be the outcome of the theatre situation created by the merger of the vaudeville houses. It is known that Mr. Nathanson has been in New York trying to persuade E. F. Albee, head of the Keith vaudeville circuit, to take over either the Capitol or the Palace, but so far nothing has come of these negotiations, if they may be so called. Montreal certainly has enough movie houses to last for some time to come, but something will have to be done to readjust the present complex overlapping to the immediate requirements of the city.



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# Digest Reviews Current Attractions

By H. M. BALL

## "The White Sister" INSPIRATION PICTURES *Through Regal Films*

A TRULY magnificent production, "The White Sister," will yet present a problem to the exhibitor. In spite of the delightful portrayal by Lillian Gish; in spite of the wonderful direction of Henry King, who it will be remembered directed "Tol'able David"; in spite of the exquisite beauty of the production throughout, there is still the big issue to be faced—that of the public's reaction to the tragic ending!

If you think your fans have escaped the evil stigma of the celluloid's saccharine purveyors and can still face a really artistic production, even foregoing the painful happy ending, then go to it, and pass this exquisite piece of entertainment out for their approval. The intelligent ones will probably wait to thank you for your consideration.

The most important feature of the presentation is undoubtedly the reappearance of the etherial Lillian Gish, whose spirituelle countenance graces the screen all too seldom. Miss Gish undoubtedly presents the most unusual portrayal of a unique career.

Henry King's production for Inspiration Pictures gives a fascinating and beautiful presentation of F. Marion Crawford's widely known and much discussed story.

Angela Chiaromonte as the younger daughter of an Italian Prince. She is in love with Giovanni Severi, a charming young Italian officer whose attentions to the pretty child are coveted by her domineering older step-sister, the Marchesa de Mola. When the Prince is accidentally killed at the hunt, the Marchesa reeks a cruel vengeance on the fair Angela, turning her out of the home and leaving her to face the world alone. The young captain's love sustains the child all too briefly for a Government, which can have no concern for romance, appoints him to a dangerous command in Africa; and later when he is reported killed, the timid and sensitive child who has sworn to wait for her lover all her life, decides to consecrate her life in his honor by joining the White Sisterhood.

Almost on the morrow of taking her vows, Giovanni returns and, insane with grief at her innocent re-

nunciation, he begs, then tries to force her to break her vows. She admits her love but remains steadfast to the veil. Giovanni gives his life in a successful effort to warn the people of Vesuvius' rising anger; and the Marchesa, whose evil jealousy has brought the lovers to such a sad plight, dies in the arms of the little White Sister. Angela lives on, with the blessings of the people singing in her ears and the hope of reunion with her soldier-lover in a happier Future.

Many names prominent in the Italian cinema and dramatic world grace the cast of this beautiful production; and scenes of exquisite beauty, interiors of richest elegance render it one of the most magnificently mounted productions released to date. The scenes in the precincts of the Sisterhood and the solemn ceremonials conducted in the beautiful chapel; the dramatic moment when the lovers meet in Professor Severi's laboratory at the foot of Mt. Vesuvius, the accident to the Marchesa when her coach is hurled over an embankment, the meeting of the sisters in the little chapel in the midst of death and suffering—seldom has such pathos, such beauty, and such drama mingled on the silver sheet.

Incidentally, apart from the joy provided by Miss Gish's appearance, the motion picture fans are luckily and opportunely presented with a new and worthy idol in the person of Ronald Coleman, young English actor who makes his screen debut in this production as Giovanni. "It is probably the last good thing he will do," said a hard boiled cynic. "They will ruin him now." But having heard that young Coleman plays lead in Miss Gish's next picture, "Roma," we have a guarantee of at least one more artistic portrayal before some bright director gets hold of him and kills his genius. Heaven protect the really capable actor when the movie magnates get him in their clutches!

\* \* \* \*

## "Dorothy Vernon of Haddon Hall"

UNITED ARTISTS

The world's premiere of "Dorothy Vernon of Haddon Hall" has just been held in Toronto, the birthplace of the star, at the Grand Opera House.

Mary Pickford gives a captivating portrayal of the capricious maiden whose fame is sung in the novel by Charles Major. In fact, I liked this heroine of Mary's better than anything she has done since growing up on the screen.

Second in importance but equal in impressiveness was the background against which the dainty star's beauty and charm was presented. The scenes and their photography beggar description and the lighting of the interiors was nothing short of magic.

Allen Forrest had the looks perhaps but certainly not the ability for the lover role. Clare Eames' deliciously vulgar "Elizabeth" was a gem. Lottie Pickford Forrest was ideally cast as a serving maid. A great story, elaborately mounted and thrillingly told, Mary Pickford more magnetic than ever—the public the richer!

\* \* \* \*

## Another Scandal Is New Treatment Of Modern Flapperism

COOLIDGE STREETER of the Hodkinson production department, who is now in Miami, Florida, where "Another Scandal," starring Lois Wilson, has just been completed, reports that Miss Wilson "has scored another distinct triumph" in the Cosmo Hamilton story that will be released by the Hodkinson Corporation on June 20.

"In the filming of Cosmo Hamilton's story, 'Another Scandal,' the screen has at last received a true treatment of the primary factors in happy married life," says Mr. Streeter in his report to the Hodkinson officials. "The picture has many points and possibilities that stand out, but above all it is intensely human and the public will see in its characters close personal friends or reflections of their own lives."

In "Another Scandal" Cosmo Hamilton deals primarily with the fact that love, romance, loyalty and humor are absolutely essential to insure the enjoyment of married life to its fullest extent.

The picture was produced under the direction of E. Hallows Griffith for the Tilford Cinema Corporation at Miami, and an early trade screening is being arranged by Hodkinson.



## Universal Buys "Butterfly," Popular Norris Romance

To Be Universal Jewel for Virginia Valli — Laemmle authorizes Purchase of Story

The Universal Scenario Department announces that it has purchased "Butterfly," Kathleen Norris' current novel, rated as the fifth best seller of the year. Carl Laemmle, president of Universal, authorized the purchase on the eve of his departure for the coast. It is planned to star Virginia Valli in the production, supported by Norman Kerry in the leading male role.

"Butterfly" was serialized in the Pictorial Review, and immediately proved extremely popular. It is the latest in a long string of Kathleen Norris' successes. The picture will be made as one of the newly planned "Perfect Thirty-Six" Jewels Universal promises for the 1924-1925 season.

## Popular Theatre Owner Becomes a Benedict

Maritimes Congratulate R. J. McAdam of Casino Theatre, Halifax.

St. John, N. B.—Many friends all over the Maritime Provinces and elsewhere will want to offer congratulations to R. J. McAdam of the Casino Theatre, Halifax, on his marriage which took place recently to Miss McSweeney. Mr. and Mrs. McAdam passed through St. John on their honeymoon trip to New York and other American cities.

Mr. McAdam has been connected with the Moving Picture business for many years and was a prominent official in the Motion Picture Exhibitors' League. He is very popular and has made many firm friends among both exchange men and exhibitors for his courtesy and his fair dealing.

## Clever Adaptor Is Re-engaged By F.B.O.

Beatrice Van, adaptor of the successful "Fighting Blood" series based on H. C. Witwer Collier's Magazine stories, has been engaged by General Manager Fineman of the F. B. O. studios to write the scripts for future episodes of the Witwer "Telephone Girl" series, featuring Alberta Vaughn. Miss Vaughn established herself as an author of highest skill by the deft and distinguished treatment she accorded the "Fighting Blood" stories, which created box-office records throughout the country.

## Stop the Press News

"Girl Shy" has created a new record at the New York Strand. The Lloyd picture plays third week first time in theatre's history.

Fox has opened two foreign offices, one in Stockholm and one in Batavia, Java.

Maurice Maeterlinck, famous Belgian writer and author of "The Bluebird," has filed a suit against Goldwyn Pictures Corporation for \$200,000 damages, alleging breach of a contract for three scripts in 1920.

Paul N. Lazarus and Abe C. Ber- man have resigned their posts with United Artists. Further changes in the personnel are anticipated.

James Cruze is to make "Merton of the Movies" next with Glen Hunter starring.

The new Metro-Goldwyn Company is capitalized at \$8,000,000.

Raoul Walsh, who directed "The Thief of Bagdad" for Douglas Fairbanks, has just inherited a sum of money from an aunt. He will enter the producing field on his own.

Herbert Brennon has been selected by Paramount to direct the much-heralded screen version of "Peter Pan." While there is Brennon there is hope!

Louis J. Selznick heads American Radio Manufacturing Corporation. Still retains motion picture interests.

Nina Kortsman, movie Joan of Arc, who fought South African picture trusts, arrives in Toronto.

I. M. P. P. D. A. opens fall season with strong array of independent product. Original membership consisting of seven increases to 28.

Arrow, Aywon Corp., Burr Pictures, Exclusive Features, C. B. C. Films Sales, Chadwick Pictures, Hepworth Productions (English) Lee Bradford, Hurricane Film, Wm. Steiner, Independent Pictures, M. J. Winkler, Felix Subjects, Artclass Pictures, Apollo Trading, and Tri-Stone Pictures among independents promising enticing array of productions.

# COMING!

## NOT ONE TO SPARE

(Original title "Which Shall It Be")

### AN UNUSUAL FEATURE

which has created unusual interest, the critics at the recent pre-views having predicted a remarkable success for this Hodkinson release.

### EXCERPTS FROM TRADE REVIEWS

Harrison's Reports, April 19, 1924:

"A simple yet deeply pathetic little picture. It is different from the regular run of pictures. There is hardly any plot to it; it simply depicts the love a father and a mother feel for their children. They are poor folk, but prefer to remain poor rather than part with any of their seven children. The father's wealthy brother, a widower, asked them to let him have one of the children to rear and love as his own. They decide to send the eldest daughter, so that she might be given the opportunity of studying music, to which she has a great inclination. The father, however, unable to say at the station good-bye to his daughter, takes her back home.

"The life on the farm showing the mother cheerfully drudging for the sake of the children; the pranks of the children, which the mother is always ready to forgive; their little sorrows; their little joys—all these are presented in a true-to-life manner. \* \* \* It will no doubt satisfy everyone who will see it, man, woman or child."

Film Daily, March 23rd, 1924:

"Once in a while—in a very great while—a picture slides in without fuss and noise and proves worth while. This happened during the week. When John Flinn landed the crew to look at "Not One To Spare." A little picture, but with a theme as big as the great open spaces. Hodkinson will try it out here and upon how the public views it will decide on possible distribution.

"It is full of homely sentiment; with a flock of kiddies that tear at your heart strings and get you."

Motion Picture World, March 29th, 1924:

"We have just returned from a modest picture, shown without any blaring advance trumpet or any slyly whispered propaganda. A picture without a hero, a villain, a "mas-sive" set, or a bathing pool scene. And we feel that we have seen one of the biggest pictures of the year. We feel that we have recognized one of the screen's coming creators. "Not One To Spare" is the picture. You will hear more of it—wait. You will hear more of its creator, a young man by the name of Renaud Hoffman. It is a picture that needs only audiences to establish its place. And we are not among those who say, when discussing the unusual in pictures, "But the exhibitor won't see it." The exhibitor is a human being. "Not One To Spare" has been built for humans."

TAKE YOUR TIP AND  
BOOK NOW!

**HODKINSON  
PICTURES**



## A Rousing Welcome Greets New Citizens

Ottawa Exhibitor Grasps Opportunity to Exploit Theatre to Metropolitans.

**CAPT. FRANK W. GOODALE**, manager of Loew's Theatre, Ottawa, Ontario, staged a neat stunt on the occasion of the arrival in the Canadian Capital of some 500 employees of the Metropolitan Life Insurance Company from New York City to form the Canadian headquarters staff of the company which is being established in Ottawa. Captain Goodale seized the opportunity to welcome the many new residents to Canada with a special advertising display in the local newspapers on April 26, the day of their arrival, and, incidentally, to point out that the New Yorkers could enjoy the same standard of shows that they had been accustomed to in the Loew theatres of New York City. The special advertisement read as follows:

### WELCOME TO OTTAWA METROPOLITAN EMPLOYEES

On behalf of your fellow townsman, Marcus Loew, I am pleased to welcome you to the Capital City of Canada. Loew's Ottawa Theatre will offer the same high standard of entertainment you are used to seeing in any of your New York City theatres. You will find it, I am sure, a little bit of Old New York transplanted to Ottawa.

**F. W. GOODALE, Mgr.,**  
Formerly of Loew's Boulevard  
and Orpheum, New York.

### "Flaming Youth" Establishes House Record Capitol, Calgary

**"FLAMING YOUTH,"** which has just recently passed the Alberta Censor Board, has completed a record breaking engagement at the Capitol Theatre, Calgary. The picture earned a revenue for its distributors of 50 per cent over the guaranteed rental. It appears as though "Flaming Youth" has established a record of attendance heretofore at the Capitol and succeeded in displacing from that honored position "Ponjola," which preceded "Flaming Youth," and it also exceeded its guarantee by a considerable amount.

Exhibitors who have not played "Flaming Youth" should take every advantage of the wide publicity suggestions offered in putting it over and they cannot help but duplicate the financial success of the Calgary engagement.

## Make Broadway Bright Lights Of Theatre Front

**P**ERHAPS it is superfluous to talk about Electricity in the show business, for everybody knows that bright lights are the very sole of the theatrical institutions.

Your electrical display should be symbolical to the expected entertainment. If you are dead on the outside the folks will not be interested about the inside and while we are talking let it be known that the theatrical manager is the best advertiser in the world, he has perfected the science of electrical display to a greater extent than any other line of business.

Signs are like clothing and other commodities, the styles change, improvements are made, varied and constantly developed, more light is ever demanded. Some time ago two Candle Power carbon lamps were used for outside advertising with 100-watt tungsten lamps in your outside globes are flood lights, sometimes carbon arcs are used. Light developed from the above to 10-watt lamps in your signs and outside displays with nitrogen lamps replacing the arc lamps, WHY?—To get more light. To-day mill type lamps are used in signs and heavy wattage nitrogen lamps in the globes or flood lights, with the result that you are getting about eighty per cent more light outside than was used in theatre fronts a few years ago. The explanation is, that always, more light is necessary for the outside.

**THE MACEY SIGN CO., LIMITED**, Toronto, are sending an illustrated booklet showing some of their installations which have been erected so if you have not received one it is well worth sending for. This company is recognized as the largest builders and designers of better signs in Canada, they having "BLAZED THE TRAIL FROM COAST TO COAST," their signs being superior in design, exclusive and individual in appeal, comparing more than favorably with the best in the United States.

From the inexpensive sign, illuminated from the interior and the interchangeable sign to the spectacular and flashing creations, MACEY'S signs are outstandingly worthy of the most lavish commendation and all the better and brighter theatre fronts contain signs of the MACEY construction.

**YES!** Let there be light, it is the best investment in the world, if your front is dull, get a new design, it

makes everybody feel good when the lights are turned on. Every city cannot have a BROADWAY, but the up-to-date theatre is the most attractive scene in the community and this is largely due to the fact of the artistic display of ornamental lighting presented to the eye. More light more attendance, more attendance larger the receipts. It is an absolute certainty that the more light you have outside the quicker you will accomplish the above.

## Three Winners For Reopening

The St. John Opera House will return to pictures at the close of the theatrical season. The Carroll Players, who have been so popular, leave about the second week in May. The pictures to be shown, among others, are: "Rosita," "The White Rose" and "A Woman of Paris."

## Watch Your Step All You Valentinos!

**Ronald Coleman Wins Instantaneous Success As Screen Lover—**  
Flattering Contracts.

After looking over all the available leading men in the East suitable to take the part of Emmet Carr in the screen version of "Tarnish," Samuel Goldwyn selected Ronald Coleman to play opposite May McAvoy in this George Fitzmaurice production which First National will release on their big Fall program.

Mr. Goldwyn left for the Coast with Coleman's signature to the contract which calls for his appearance on the Coast on May fifteenth when the first scenes of "Tarnish" will be photographed.

Ronald Coleman is an Englishman by birth, is descended from a theatrical family and after appearing in some big stage successes in London, migrated to New York. His first American appearance was with Henry Miller in "Le Tendre."

His debut in motion pictures was with Lillian Gish in "The White Sister," after which the critics acclaimed him as one of the finest lovers before the camera. His success in "The White Sister" won him the leading juvenile role opposite the same star in "Romola," now being produced in Rome. Mr. Coleman is ideally suited for the part of Emmet Carr in "Tarnish," being the type that radiates sincerity, with a dominant romantic appeal.



## Baby Peggy's Jewel Scores Is Rated as "Exceptional"

**"The Law Forbids" Receives High Praise From National Board of Reviews.**

**T**HE LAW FORBIDS," the Universal Jewel released this month, through Canadian Universal Films, has received the rating of "exceptional" from the National Board of Reviews. The picture is an all-star cast special, with Baby Peggy playing an important role. It is the second of the three Jewel pictures made by Universal with the tiny star. The first was "The Darling of New York." The third, "The Family Secret," adapted from the famous child's story "Editha's Burglar" by Frances Hodgson Burnett and the subsequent play adapted by Augustus Thomas, will be released next fall.

"The Law Forbids" is a strong drama dealing with the divorce question—especially in cases where there is a child. The story was written by Bernard McConville and adapted by Lois Zellner and Ford Beebe. Jess Robbins directed it and made such a good picture of it, he was immediately assigned to the Jack Dempsey unit. The cast includes such popular

players as Robert Ellis, Elinor Fair, Winifred Bryson, James Corrigan, Buddy Messinger and Joseph Dowling.

### First National Activities Keep West Coast Studios A Beehive of Activity

The present activity of First National's own producing units rivals that of any company on the West Coast, according to reports received from the United Studios. With four companies at work the First National production force is probably busier than ever in its history.

Colleen Moore has started filming on her next First National picture, "The Perfect Flapper," under the direction of John Francis Dillon, who directed Miss Moore in her memorable success, "Flaming Youth." The star's supporting cast includes Frank Mayo, Sidney Chaplin, Mary Carr and Phyllis Haver.

The completion of "The Woman on

the Jury," featuring Sylvia Breamer, presents a dramatic stage success. The cast, in addition to Miss Breamer and Frank Mayo, includes Bessie Love, Lew Cody and Hobart Bosworth.

A third production now in work is "Sundown," an original screen story by Earl Hudson, and the fourth picture, "For Sale," will star Claire Windsor under the direction of George Archainbaud. "For Sale" is a society drama, also from the pen of Earl Hudson, First National production manager. Other important members of the cast are: Mary Carr, Adolphe Menjou, Robert Ellis and Tully Marshall.

### Special Edition For Alberta Vaughn in Her Native Town

Perhaps the most auspicious publicity stunt of 1924 to date was the extra edition of an Ashland, Kentucky, newspaper which heralded the world premiere of a photoplay in that city.

The picture on which the display occurred was the first of "The Telephone Girl" series, in which Alberta Vaughn stars for Film Booking Offices. Miss Vaughn was born in Ashland in 1906.

# THEATRES

## OUR NEW INTERCHANGEABLE SIGN IS A WONDER

**ELECTRIC LIGHTED INTERIOR**

**Changed from the front. No breakage. No expensive maintenance. Quickest changed sign in the world.  
Any size to order and inexpensive.**

*Have you received our Theatre Folder, if not, write today—It's good.*

TORONTO **EL MACEY** CANADA  
SIGN CO. Limited

## FOUR NAMES TO CAPTURE INTEREST OF JADED FAN

**Vitagraph Offers Attractive Drama With Wonderful Cast—Preview Indicative of Future Success.**

**G**ENUINE spontaneous applause greeted "Between Friends," the latest J. Stuart Blackton production, at a pre-showing for reviewers of trade and fan publications and exhibitors at Wurlitzer Auditorium, New York City, the second week in April. Comments of those in attendance declared that this picture establishes Mr. Blackton as a pre-eminent story teller of the screen. Vitagraph was congratulated on the extraordinarily beautiful sets which are a feature of the production. Vitagraph provided a cast of exceptional box office power headed by Lou Tellegen, Anna Q. Nilsson, Alice Calhoun, Norman Kerry (borrowed from Universal), Stuart Holmes and Henry Barrows.

P. S. Harrison, publisher of Harrison's Reports, said after the showing:

"Mr. Blackton has handled this picture wonderfully well; never before has he produced a picture with such smooth continuity, such well sustained interest and one so well directed, acted and photographed."

### Laemmle Starts New Race Track Feature With Billy Sullivan

Edward Laemmle has begun the filming of the fourth furlong of the "Fast Steppers" series of race track stories at Universal City, in which Billy Sullivan is starred. Three of the series have been completed.

The story is "Shooting Star" based

on one of Gerald Beaumont's famous Red Book magazine stories of "The Information Kid." It has its setting at Tia Juana and after a few days shooting of interior scenes at the studio the company will go to the border sporting centre for shots at the track and paddock.

Shannon Day, who has the role of the Fiddlin' Doll in the series, and James Quinn, who plays Henry the Rat, the pal of the Information Kid, are supporting Sullivan in this picture.

### Schertzinger Selects Famous Screen Actors For Metro's "Bread"

Although two more important roles remain to be filled Victor Schertzinger has already selected the leading players for the Metro screen version "Bread," Charles G. Norris' famous novel, which he will direct. These are Pat O'Malley, Mae Busch, Robert Frazer, Wanda Hawley, Hobart Bosworth and Eugenia Besserer.

Mae Busch, Robert Frazer, Pat O'Malley and Hobart Bosworth have already portrayed leading roles in earlier Metro pictures this season. Miss Busch has just finished a part in the Sawyer-Lubin production for Metro, "The Shooting of Dan McGrew," while Pat O'Malley played in Reginald Barker's Metro-Louis B. Mayer production, "The Eternal Struggle"; also in support of Laurette Taylor in "Happiness" and now has a role opposite Viola Dana.

## TIPS FOR PROJECTIONISTS

**T**HE projectionist will find a common bicycle pump a very handy and useful addition to his tool kit. By its use, pieces of film, dust and dirt which often gather in the projector can be blown out. Most text books say to use a bellows, but the writer has found a bellows will not reach the corners like the hose on a bicycle pump.

\* \* \* \*

The projectionist is a man who is often exposed to burns of various kinds and as a first aid kit is not to be found in most theatres a few common remedies for bad burns may be of interest: Coal oil, damp soda, raw potato, cream of tartar, or white of an egg. These are very common things and are all good for burns.

\* \* \* \*

If your theatre has a plain painted canvass screen it should be cleaned in the spring, as no doubt it is wasting a good deal of light. The best method of cleaning painted canvass is as follows: Make a mixture of one pint of hot water to which has been added three tablespoonfuls of high test gasoline. Be sure and get the high test. If the canvass is washed with this after many months of use, you will think you have got a new screen in the house.

\* \* \* \*

Dry cells such as are used in theatre signalling systems become run down with use. They can be renewed with very little cost and such renewed cells are almost as good as new. Take off the cardboard and punch zinc full of holes, then soak in a strong solution of ordinary table salt overnight.

GUY E. McALLEN

## HAS YOUR PROJECTOR

- Five inches of light film tension?
- Direct connected motor drive, no belts?
- Revolving shutters driven direct from cam shaft?
- No gears between flywheel and cam and star?

Ask your projectionist if these are not excellent features and if your machine has them. These are only four of the many excellent features of the new Motiograph De Luxe.

**The Coleman Electric Company**

21 Dundas Street East

MAIN 3890

COURTESY with SERVICE

Hermant Bldg.

Toronto, Ont.



*It took the Critics for a Joy Ride!*

**CARL LAEMMLE**

presents

# SPORTING YOUTH

"Whirlwind  
auto race—  
thrills and spills.  
Good entertain-  
ment"

FILM  
DAILY

"Of all  
racing pictures  
—none can  
compare with  
'Sporting Youth'"  
HARRISON'S  
REPORT

"Chock full  
of Action, Thrills  
and Suspense.  
Please every-  
where"

MOTION PICTURE  
NEWS

Starring

## Reginald Denny

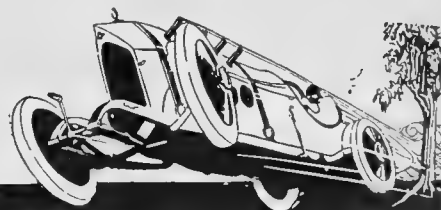
"Youthful,  
Thrilling and  
fast moving.  
Splendid"

MOVING PICTURE  
WORLD

"A Genuine  
Gem and no  
mistake. A dizzy  
whirl of fun and  
excitement"

EXHIBITORS  
TRADE REVIEW

In Byron Morgan's  
dazzling story of  
the Younger Set  
Directed by  
**HARRY POLLARD**  
**UNIVERSAL  
JEWEL**



**CANADIAN UNIVERSAL**

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NEW YORK PUBLIC LIBRARY

# First National fires a broadside of protection for exhibitors during summer months

*Oh Opposition! Where are you?*

June 15

**"THE DUB"**

Ben Alexander and Lloyd Hamilton in the speediest comedy you've ever seen.

June 22

**"FOR SALE"**

Claire Windsor and one of the greatest casts ever assembled.

June 29

**"HUSBANDS and LOVERS"**

Lewis Stone, Florence Vidor, Lew Cody—'nuff sed!

July 6

**"COUNTERFEIT"**

Colleen Moore and Conway Tearle. Oh, opposition, where are you?

July 20

**"BORN RICH"**

Claire Windsor and Bert Lytell stepping out in "high life."

Aug. 3

**"SINGLE WIVES"**

Corinne Griffith and Milton Sills. Boys! Meet your banker.

Aug. 10

**"SUNDOWN"**

The greatest picture ever made—Not One Excepted.

Aug. 17

**"CHRISTINE of the HUNGRY HEART"**

A poignant love story from the novel by Kathleen Norris.

Aug. 24

**"THE LOST WORLD"**

By Sir Arthur Conan Doyle—built for audience purposes only.

Aug. 31

**"BELONGING"**

Maurice Tourneur takes us through London, Paris and Egypt.

Do you see anything in that list of pictures to give you the impression that First National is holding back its "big ones" for Fall release? Is there another company in this business that can present such a formidable summer line-up?

No., Sir! No to both questions!

First National is obligated to protect its franchise holders with their two hundred million dollars invested in theatre properties and the fellow on the outside who doesn't hook his cart to this procession can't tell the difference between a gold piece and a plugged dime.

Advertise them—play them—one every week and next September you'll never know that summer had been here.





# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 3.

TORONTO, CANADA

May 17th, 1924

## Mr. SMALL TOWN EXHIBITOR!

Let Mr. Shulman  
tell the facts!

Uxbridge, Ont., May 3rd, 1924.

The First National Pictures, Limited,  
91 Queen Street East,  
Toronto, Ont.

Gentlemen:—

For the past two months we have been showing your pictures in our theatre in Uxbridge. At the time we started with your pictures the attendance was somewhat poor and business was very dull. We are very pleased to report that during the period we have had your pictures business has improved very greatly and our patrons are well satisfied with the pictures.

We have completed extensive alterations and repairs to our theatre and we are looking forward to a good year.

We wish to express to you our appreciation for the services of the past and trust that we will have the pleasure of the continuance of the pleasant business relations with your firm which we have been enjoying.

Yours very truly,

THE NEW STRAND THEATRE  
(Sgd.) I. Shulman.



That's a candid letter from an exhibitor who proved our argument *that First National Pictures will build business in any theatre.*

PUBLISHED BY  
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO

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# F. B. O.

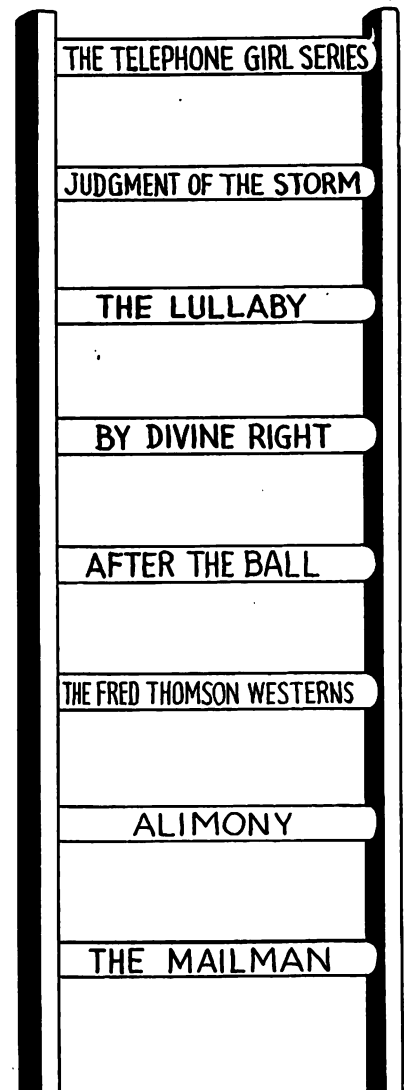
**Shooting the Arrow of Success  
straight to the Box-Office**



**One of the Outstanding  
Successes of All  
Time**

**A Powerful Picture backed by  
Powerful Posters and Advertising  
Accessories**

The quality of "Judgment of the Storm" has sold itself without the necessity of our talking. This picture is a guarantee not a gamble.



*Prints in Our Exchanges Available for Screening*

## Film Booking Office

|          |   |                     |           |   |                      |
|----------|---|---------------------|-----------|---|----------------------|
| TORONTO  | - | 277 Victoria Street | WINNIPEG  | - | 504 Hargrave Street  |
| MONTREAL | - | Albee Building      | CALGARY   | - | 405 Eighth Avenue    |
| ST. JOHN | - | 39 Waterloo Street  | VANCOUVER | - | 533 Granville Street |

*Before Buying Pictures Read The Digest Advertising Pages.*



**CANADA'S  
MOTION PICTURE  
TRADE PAPER**

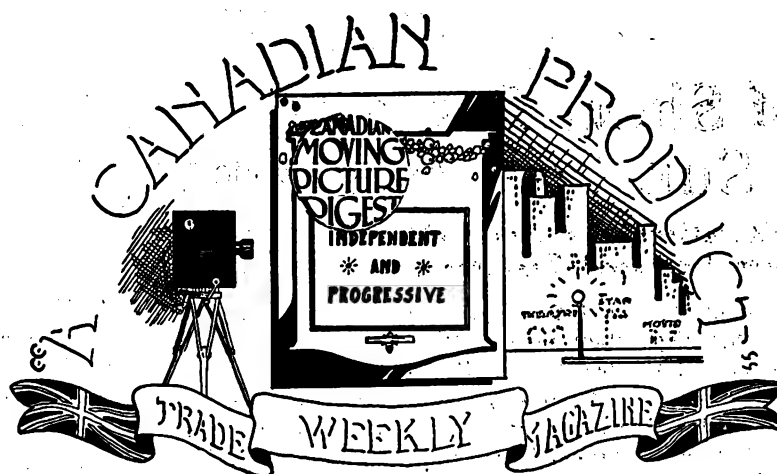
The Canadian Moving  
Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

**Subscriptions—**

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**ESTABLISHED  
1915  
FOR EXHIBITORS**

Associate Editor

**HARRIETT M. BALL**

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of Canada

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TORONTO, CANADA

MAY 17th, 1924

## "Little Liars"

THE Boston Convention of the M.P.T.O. of America is the convention of the M.P.T.O. of Canada also. Because of the Canadian affiliation every officer appointed for America should be the man Canadian exhibitors feel will represent them. All business, of interest to the parent organization, is of interest to its Canadian members. There is to be a Canadian session devoted exclusively to the questions which interest the Canadian members particularly; and at this Convention the questions should be asked and answered. During the brief career of the Canadian organization much constructive work has been accomplished. There is still a great deal to be done. There is the clause in the Amusement Act, for instance, which prevents children under fifteen from attending a Motion Picture Theatre unless accompanied by an adult. When this law was first enacted, about 1914, it was absolute, but in 1919, THROUGH EXHIBITOR ORGANIZATION, the act was amended to read as follows and remains on the books as then changed to this day: "A child under the age of fifteen years, unaccompanied by an adult shall not be permitted to attend any exhibition of cinematograph, Moving Picture Machine, or other similar apparatus for admission to which a fee is charged, except on Saturday of each week and on public and legal holidays, between the hours of 9 A.M. and 6 P.M., during which hours a matron to be remunerated by the exhibitor shall be engaged in each theatre whose duty it shall be to supervise the conduct of such children and of adults toward them while in such theatre, the appointment of matron to be sanctioned in such manner as the Treasurer of Ontario may direct; and the Treasurer of Ontario may at any theatre in his discretion dispense with the attendance of a matron."

We pay about twenty-three thousand dollars a year in salaries to a Censor Board to view pictures; and pass upon them for public exhibition. A picture passed by this Board has not been passed for adult inspection only, for as the act reads the child accompanied by an adult can view the picture. Therefore the question of harm from the picture-standpoint cannot come into the question, for what the child can see with its parent, the child can see alone.

When the Act was first introduced, Moving Picture theatres were much different to what they are to-day. At that period the five-cent house prevailed; to-day we have theatres that from every standpoint, give both the adult and the child comfort and protection. The theatres are generally large and spacious, all well ventilated, all furnished with modern conveniences, fire protection regulated according to the law; and no picture theatre to-day has not an arrangement for some illumination

while the picture is being presented. It is also the custom to have the ushers in the larger theatres patrol the aisles during the afternoon and evening performances; while in the smaller theatres the managers themselves see that order and decorum are maintained.

The standard of the picture has also improved to a degree which leaves the old picture out of the range of comparison; and with this improvement in quality of production, surroundings, the quality of the public which attends Motion Pictures has improved.

The increase in admission has prevented the "derealit" from resorting to the Motion theatre as a convenient place to spend a few minutes or a half hour in. The public of to-day arrange to attend a Motion Picture Theatre just as they make other plans for their entertainment; and no child can be safer from harm than in the average motion picture theatre of to-day.

At one time in English history the lawmakers thought it necessary to hang anyone who defaced London Bridge, a woman was hung for stealing from a shop in a certain district where the merchants decided it would be advisable to make an example of her. The woman was permitted to nurse her baby before her execution.

Time has given our law-makers a more humane, human and reasonable vision. It is time that this act forbidding children under fifteen from attending a Motion Picture Theatre unless accompanied by an adult was swept into the rubbish heap. The children of to-day are ready to vote at fourteen; and the idea of forcing every exhibitor to ask each child how old he or she is before he will sell the child a ticket is absurd. If every child who made up his mind to attend its particular Motion Theatre told the truth, it would make it easier for the exhibitor, but are we not educating the children to be little liars? When the parent is satisfied, furnishing the necessary funds, and selecting in co-operation with the child, the particular theatre, when the people of the Province of Ontario spend the money they do on a Censor Board, when the exhibitor has done his share in making the child comfortable, other regulations could be designated as interference, by the parents of the child; Prejudiced restraint of Trade by the exhibitor.

Organization will remedy this encumbrance as it has other encumbrances. In the U. S. the M.P.T.O. have successfully fought the admission tax, the Music Monopoly and so many internal disorders that their numbers are legion.

You will hear all about what they are doing, going to do at the Boston Convention, May 27th, 28th, and 29th. Any reforms introduced in the U. S. can be introduced here. Delegates from out of town send in names to Mr. J. C. Brady, Madison Theatre, Toronto.

—RAY LEWIS.

# No Lack of Short Subjects For Good Summer Programs

**E. W. Hammons of Educational Assures Exhibitor of Strong Support for Good Features.**

IN the midst of the discussion of the dearth of big features for the summer program, Educational Film Exchanges, Inc., announces that there will be no lack of Short Subjects available for the exhibitor, nor will the quality of the subjects released on the Educational program be below that of the standard maintained during the cooler months.

Over a dozen two-reel comedies will be released after May First and this selection will be more than representative of the quality of the previous releases. The new two-reel comedies will include releases of the Christie, Hamilton, Mermaid and Tuxedo brands in addition to two Jack White Comedy Specials made under a contract for three specials signed last fall. One of the specials, "Midnight Blues" has already been released, but so recently that it can be considered in the summer's pictures.

More two-reel comedies will be re-

leased during the coming summer, than in any other summer since the inception of Educational.

"There will be no let down in either the quality or the quantity of Short Subjects from Educational," said Mr. E. W. Hammons, president of Educational, on his return from New Orleans, where he attended the First National convention. We will, in fact, release some of the best pictures of the year which will be available to exhibitors during the hot weather.

"Exhibitors worried about their summer supply of feature productions will do well to consider the Short Subject as a reliable prop for summer business. They offer the diversity that is more necessary than ever during the summer months, when theatre patrons grow restless and the weather is too warm for the proper enjoyment of the heavy dramatic pictures which have been popular during the winter months."

## "The Rose of Paris" New Title Picturization of "Mitzi"

Stage Star with Same Name as  
French Novel Reassured by Carl  
Laemmle as to Use of the  
Name "Mitzi."

because it would be manifestly unfair to you who made the name famous. Many weeks ago we offered a prize for a new title for our 'Mitzi' story, and the winning title is 'The Rose of Paris.' Deeply regret that you were unnecessarily distressed through a misapprehension of our intentions."

THE Universal feature now being made from "Mitzi" the famous French novel by Delly, will be released under the title "The Rose of Paris," Carl Laemmle has just announced. This announcement by the head of the Universal Pictures Corporation does away with any bad feeling between the picture company and Mitzi, a New York stage star, who feared the use of the name as a picture title might hurt her professional career.

When Laemmle heard that the little stage favorite was agitated over the prospect, he wired her as follows:

"Have just seen newspaper interview in which you complain against Universal Pictures Corporation using your name as title of moving picture. I am glad to assure you that while we bought a story named 'Mitzi,' we never at any time had the intention of using 'Mitzi' as the main title,

## Ottawa Theatre Manager Makes Daily News Stories

Frank Goodale's Activities Bring Valuable Publicity to his Theatre.

CAPT. FRANK W. GOODALE, manager of Loew's Theatre, Ottawa, is figuring regularly in the day's news because of his personal activities in varied directions. A check-up on Capt. Goodale's work during the week of April 28 gives an example of the manner in which he commands attention for the theatre. One night he attended the opening of a boys' clubhouse when many boys partook of a dinner. Announcement was made that the boys would be his guests at the theatre the following night to see Jackie Coogan's "A Boy of Flanders." Manager Goodale and his pretty wife attended a special function at the Homestead Inn, Aylmer Road, another night where one of the artists at the theatre gave a solo. Still more publicity in the newspapers. At the Kiwanis luncheon in the Chateau Laurier, Capt. Goodale presided as entertainment chairman of the club and directed the club singing. More publicity! Capt. Goodale conducted a Jackie Coogan Similarity Contest at the theatre for cash prizes amounting to \$25.00. The judges were newspapermen and Mrs. Dean Starfield. The winners and other details appeared in local newspapers the same day. More news! That made five out of six days of the week in which the theatre secured mention in actual news in the local press.



A scene from F. B. O.'s big western now releasing in Canada.

Before Buying Pictures Read The Digest Advertising Pages.



# A Wife, A Secretary and A Clever Business Man

**"Daytime Wives" is a Strong Bidder for Popularity—F. B. O. Receives Flattering Reviews in New York.**

**"DAYTIME WIVES,"** starring Derelys Perdue, Grace Darmond and Wyndham Standing, when it opened for a pre-release at the Central Theatre, received unusual daily newspaper reports on the quality of the picture.

Robert Welch, photoplay editor of the Evening Telegram allowed his enthusiasm to register unmistakably while the other dailies were almost as much in favor of the picture—Welch said:

"There is a good picture at the Central Theatre this week. It is entitled 'Daytime Wives,' and so true to life is it that almost every one no matter what his station or position in life, sees himself or herself not what they are, but what they ought to be. There is a moral to it, and a study of this latest cinema will repay any one.

"The theme of the story has to do with two women, one the wife of a building contractor and the other his secretary.

"Throughout the story the wife in-

dulges in everything that a dutiful wife should scorn, while the secretary is ever on the job saving him money in suggestions and carrying out the hundred and one details that go to make or build a skyscraper.

"A male flapper, whose expenses are paid by the wife, persuades her to believe her husband does not love her, and following a little visit to the steel skeleton building, which has been constructed to the twentieth floor, results in its complete collapse, when, during a fight with the building foreman, the husband knocks him down and a donkey engine runs wild. The collapse of the building is a real thriller, and it also comes close to bringing ruin to the young husband. In a fit of pique the wife leaves home, only to find that the male flapper does not love her, and the curtain falls showing her repentant and in the arms of her husband, while the secretary marries a banker who has promised the husband all the money he needs with which to again start building.

## Convention

Universal's Middle Western Division, embracing territory from Canada to the Southern States, was held at Drake's Hotel, Chicago, and it is reported that this was one of the most important rallies of the "U" forces in its history. The Canadian branches figured prominently in the convention activities, important executives in attendance, including Clare Hague, George Jeffrey and a number of branch managers and members of their staffs.

An announcement of significant interest to the exhibitors was Carl Laemmle's statement that in future Universal would eliminate program pictures and produce only quality specials and that these would be available to all exhibitors who would pay for them according to their ability. This will make quality pictures available for the smallest exhibitors.

## "Miami"

Betty Compson in "Miami," Hodgkinson's much heralded release, made by Alan Crosland, will be featured in a production of lavish beauty depicting ultra smart society.

John Lynch wrote the intriguing story. A distinguished cast supports the lovely star.

## Gaumont Gets

## Christie Feature

The new Al Christie feature, "Hold Your Breath," will be distributed throughout the United Kingdom by the Gaumont Company, Ltd., according to a deal which has been closed between Gaumont and the Christie Film Company.

This is the feature which Hodgkinson is distributing in the United States and Canada, with a release date set for May 25th. The Gaumont Company has distributed the Christie two-reel product for the past seven years, and signed for the first Christie feature shortly after it was announced.

## Metro Stars Contribute

## To Famous Park Ave. Fair

The famous souvenir booth of the annual Park Avenue Fair in New York, which opens May 20th, will have notable contributions from celebrated Metro screen stars, Laurette Taylor, Mae Murray, Alice Terry, Lillian Gish, Jackie Coogan, Barbara La Marr, Ramon Novarro, Viola Dana, Buster Keaton, Norma Shearer, Lew Cody, Renee Adoree, Monte Blue and many others.

# Three Wonderful Pictures Offered in Month of May

**First National Presents "Cytherea," "The White Moth" and "The Perfect Flapper"—Every One Sure Fire Attractions.**

**T**HREE pictures are on the schedule of First National Pictures for release during the present month.

First is the Samuel Goldwyn production "Cytherea—Goddess of Love" which will be issued on May 4th. This picture was directed by George Fitzmaurice from the sensational novel by Joseph Hergesheimer. The screen adaptation was made by Frances Marion. The principals in the cast are Alma Rubens, Lewis Stone, Irene Rich, Constance Bennett and Norman Kerry. "Cytherea" is a romantic drama which two years ago as a novel was a sensation in the publishing world. Fitzmaurice has followed the book closely in transcribing the story to the screen and it is expected to prove one of the outstanding dramas of the spring season.

"The White Moth," a Levee-Tourneur production is a story of Par-

isian theatrical life with Barbara La Marr in the title role. Conway Tearle is co-featured and the supporting cast includes Ben Lyons, Edna Murphy, Charles de Roche, Josie Sedgwick, William Orlamond and Kathleen Kirkham. Maurice Tourneur directed and the picture is an adaptation of the magazine story by Izola Forrester.

"The Perfect Flapper," starring Colleen Moore, "the flaming youth girl" as she has come to be known, completes the First National May schedule. "The Perfect Flapper" is heralded as among Miss Moore's most attractive pictures. It is a modern society story, replete with comedy and a strong romance. Frank Mayo appears in the leading masculine role. Other principals are Sydney Chaplin, Phyllis Haver, Mary Carr and Cleve Moore. John Francis Dillon, who directed "Flaming Youth" again directed Miss Moore in "The Perfect Flapper."

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## Pictures in Winnipeg

By JOHN J. CONKLIN

(Exclusive to the DIGEST.)

"The Dawn of a Tomorrow" adapted from the stage play, the romantic melodrama based upon a slum girl's faith in humanity, was the attraction at the Capitol, the week of April 14. The heroine finds happiness in thinking it, and redeems her crook admirer. It is a straightforward plot. The characters serve well the theme. The touches of humanity are gripping. There are thrills in pursuit of the crook and the Pollyanna pattern of story is refreshingly treated. It is finely acted and staged and should appeal everywhere. Raymond Griffith contributes a rich study. The acting of Jacqueline Logan is up to the mark. David Torrence also contributes effective bits. George Melford, the director, did not err on the side of atmosphere and the production detail is excellent. The story is human and thrilling.

\* \* \* \*

"Anna Christie" is the type of a screen play all will enjoy. It was the feature at Starland the week of April 21. After viewing this, one feels more hopeful for the future of the screen. Thomas H. Ince did not

weaken under the temptation to make it a box office attraction but retained the high lights of the play throughout. Nor did Ince sacrifice the fundamental grimness of the O'Neill drama to please the censors. The essence of the story has been retained and transferred from one medium to another and the feature, consequently has the starkness and magnificence of the drama. It drew great crowds during its run in Winnipeg.

\* \* \* \*

"The Eternal City" which was the attraction at the Capitol, Winnipeg, the week of April 14, combines a love story with a series of spectacles with surprising coherency. One still recalls the backgrounds when the story fades. Photographed against Rome and the surrounding campaign, it once more asserts the superiority of genuine settings over those which Hollywood could provide. It sounds a pathetic appeal to the Latin. It has been mounted in lavish style while a cast of prominent players measures up to the demands of the occasion. It drew a large crowd all week.

## Four Universals for May Represent Strong Schedule

**Laura La Plante, Herbert Rawlinson, Jack Hoxie and Creighton Hale Seen in Leading Roles.**

UNIVERSAL announces a strong schedule of feature releases for the month of May. Four pictures will be released, one each week. They will include one picture with an all-star cast, one made by Jack Hoxie, one by Herbert Rawlinson and one by Laura La Plante.

In the order of their release, they are "Riders Up" with Creighton Hale and Ethel Shannon, "Ridgeway of Montana," starring Jack Hoxie, "The Dangerous Blonde," starring Laura La Plante, and "High Speed," starring Herbert Rawlinson.

"Riders Up" was adapted from "When Johnny Comes Marching Home," a Red Book story by Gerald Beaumont, who also wrote in stories from which Universal's "Fast Steppers" series is being made. "Riders Up" also is a race-track story. It was

directed by Irving Cummings, one of Universal's Jewel directors.

In the cast with Hale and Miss Shannon were George Cooper, Robert Brower, Edith Yorke, Charlotte Stevens, Harry Stevens and Kate Price. The story is filled with human interest and clean humor. Those houses which have shown it, pre-release, report very satisfactory business and pleased audiences.

"Ridgeway of Montana" is from a story by William MacLeod Raine, a popular novelist. It was adapted by Raymond L. Schrock and directed by Clifford S. Smith, who directed most of William S. Hart's westerns.

Supporting Hoxie in the picture were Olive Hasbrouck, Herbert Fortier, Lou Meehan, Charles E. Thurston, Pat Harmon and Pierre Gendron. It is reported as the best thing Hoxie has done to date.

## Uses Personal Message Advertising Attractions

H. M. Thomas, Winnipeg Division Manager, Makes Announcements in Press—A Shrewd Way of Lining Up the Right Kind of Patronage.

IN checking over Winnipeg theatre advertisements from time to time we have been impressed with the system of advertising used by Mr. H. M. Thomas, Western Division Manager for Famous Players Canadian Corporation. Mr. Thomas quite frequently gives a personal talk through the newspaper columns to Winnipeg theatre goers and one of his latest reads as follows:

To the Theatre Goers of  
Winnipeg.

"First I want to thank you for the wonderful support you gave us last week when we offered Harold Lloyd in "Girl Shy." Secondly I want to call your attention to this week's Capitol entertainment — Corinne Griffith and Conway Tearle in "Lilies of the Field." To my mind this is one of the best photoplays we have ever presented. That is why I am taking this space to urge you to come. The story is of that human kind which holds you from start to finish, while the leading players and remainder of the cast register virtually perfect in their respective roles.

"Corinne Griffith is without doubt the coming emotional actress of the screen. She has beauty plus real dramatic ability and after witnessing her performance in "Lilies of the Field" I know you will be of the same opinion. Some time ago I promised you the best pictures the market affords and with productions like "Scaramouche," "Girl Shy" and "Lilies of the Field" I am keeping my word."

In the balance of his talk Mr. Thomas draws attention to the surrounding attractions on his bill.

Personally we are of the opinion that it is a mighty fine policy to pursue in giving these personal talks through the newspaper column for it most certainly does effect a closer relation between the theatre and its patrons.

M. E. Comerford has been endorsed for National President of the M. P. T. O. A. by the Pennsylvania Theatre Owners to succeed Sydney S. Cohen.

Before Buying Pictures Read The Digest Advertising Pages.



# Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the DIGEST.)

MONTREAL, May 14.—With the repetition of "Girl Shy" at the Capitol Theatre, the outstanding feature of the week has been the presentation of Sir Hall Caine's stirring story, "Master of Men," at the Palace. This film, although made in the United States, reproduces the atmosphere of the Isle of Man so faithfully, and the architecture of the buildings so accurately, that it might almost as well have been made overseas. British experts assisted in this, and also in the selection of the seacoast scenery and landscape backgrounds in America that would meet the requirements of the picture, and they succeeded remarkably well in their choice. The result is a film which, so far as setting and scenery are concerned, is absolutely convincing, even to those who know the Isle of Man and its countryside well. For the rest, the interiors are faithful copies of the historic buildings in which the incidents of the story are supposed to have taken place, even to the old Castle Rushten courtyard and dungeons. The Court itself was reconstructed with due regard for historical accuracy, and it would be difficult to point to any obvious feature that was overlooked by the producers, while many elements that would not strike the casual observer were borne in mind and given the necessary significance.

The acting is on a high plane, and the purpose of the novelist has been faithfully adhered to, both in regard to motive and detail and moral. But the matter did not appeal to the Censor Board here, and they handled the film in a curious manner. As all who have read the novel know, the story deals with the retribution that follows upon an illicit love. A girl is charged with the murder of an illegitimate child, and the Deemster of the Island—the chief judge—who is the father of the child, finds himself compelled to sit in judgment upon her and sentence her to death. The censors thought that such a terrible thing as an illegitimate child would do mortal damage to the morals of the Montreal movie fans—though there are a good few born in this city in the course of a year—so they changed the story and made it appear that there was a secret marriage instead of the actual liaison. Of course that made the whole story

ridiculous, as the girl would have no reason to kill a legitimate child. But the censors did not see it that way, so the change was made. Later in the week, they made a complaint that the theatre management had removed the title indicating the secret marriage, and had thereby shown the film in a different form from that in which it had been finally approved by them. At first they intended to withdraw the film, but finally it was allowed to remain throughout the week. It has become almost essential, in some instances, for the newspapers to explain some of these changes in order that a mystified public may be enabled to grasp the difference between the story as originally told on the screen by the producers and the story as changed for their moral protection.

\* \* \* \*

An extraordinary example of inexplicable censorship has just come to the front. A film dealing with a stray dog rescued from dog-catchers who were about to deal with it in the customary lethal chamber—a form of dog execution approved by the Society for the Prevention of Cruelty to Animals, be it remembered—was condemned by the Censor Board as showing cruelty to animals. The feature that brought forth this astounding criticism and judgment was, presumably in the first place, that the dog was supposed, towards the end of the film, to be put again in the lethal chamber and the gas turned on, and then its owner to come and be told that he had arrived too late—that it was dead, only to discover, however, that it was alive and unharmed, because the gas had been cut off owing to some repairs. The other feature was that the film showed this same dog, apparently injured by a revolver shot from some robbers, dragging itself along a road in an endeavor to bring help to its mistress in the robbers' hands. Of course the dog had not been hurt in the film at all, and was merely exhibiting a remarkable example of animal training—and showing a lesson of doglike fidelity. When the film was returned, condemned, on the ground of cruelty, the agency handling it cut out, in part, the scene showing the lethal chamber work, and again submitted it for review, but it

was returned again with the note "Improperly reconstructed." "The censors refuse to give to the film exchange any explanation of what they mean, and the exchange is at a loss to understand what conceivable feature can now be regarded as objectionable. So are people to whom the film has been exhibited privately by the exchange. It is this sort of thing that is steadily driving both exchanges and exhibitors to desperation with the censors here—so much so that now there is hardly an exhibitor who will even look at a film for purchase before it has been censored, knowing full well that when it leaves the censors' office it will very likely have been changed so much as to be desirable for their purpose.

\* \* \* \*

At Loew's Theatre this week there has been shown "The Arizona Express," and a finer example of melodrama run riot on the screen it would be hard to imagine. About everything that can happen to the heroine does happen, and the thrills are almost unceasing. The old-fashioned melodrama has been revived in all its splendor of incredibility, terror, evil, villainy, and passionate devotion, all mixed up into one glorious splurge of sensationalism that leaves the audience both breathless and bewildered, and unable to think clearly until they are well on the way home again. But how they eat it all up, with the keenest of appetites, and how they are sorry when the heroine cannot undergo any more trials and tribulations for the reason that the author's ingenuity has been temporarily exhausted and he has married hero and heroine in order to give himself an opportunity to think up another impossible plot for exploitation! One thing may be said about "The Arizona Express," however. It is an honest reproduction of an old-fashioned melodrama, and it does not pretend to be anything else but Lincoln J. Carter at his best or his worst!

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# The Virginian

B. P. SCHULBERG  
presents

A TOM FORMAN  
Production



"When You Call Me That—Smile!"

Now on the screen—The Greatest Western  
Novel and Play Ever Written!

For twenty years the supreme romance of the West—  
Seen in a thousand theatres, read and loved by millions—  
Now, at last, filmed with the perfect cast, with all the grandeur of  
the West!

Scene upon scene of adventure and conflict, suspense, laughter  
and tears—  
Unforgettable even in cold type, stupendous on the screen!  
"The Virginian" is the great American romance!

With

KENNETH HARLAN, FLORENCE VIDOR, RUSSELL SIMPSON, PAT O'MALLEY, RAYMOND HATTON

Adapted by Hope Loring and Louis D. Lighton

From the novel and play by Owen Wister and Kirke La Shelle

Tivoli Theatre, Toronto  
Week of May 12th,  
TO SPLENDID BUSINESS

Ask Ben Cronk

"BUILDING UP DAILY"

Released by

**Dominion Films Limited**

Before Buying Pictures Read The Digest Advertising Pages.

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# Evolution of the Film Industry in England

By Our London Correspondent

ALFRED ROSE

AT the present time, the Film Industry in England, having emerged from its state of fluctuation, can now develop on stable foundations, and it may be interesting to give a backward glance and consider its evolution, so as to be able to prepare rationally its future development.

This evolution seems to have been directed by:

1. The influence of a few artists.

It appears to me undoubtful that the first factor which influenced the Film Industry of Great Britain, and contributed to making it what it is at present, was the fervour of a few artists such as George Pearson, Denison Clift, Cecil Hepworth, W. Kellino, A. E. Coleby, F. Martin Thornton, etc., and the foresight of a few business men who gave them the financial support they needed. These artists and business men, by producing better pictures determined the confidence of the public in the new Art-Industry. They thereby obtained from the exploitation of those pictures bigger profits, which enabled them to continue and to increase their efforts, and to raise still higher the artistic standard of each of their new productions.

2. Attempts at developing the British Film Industry in the world market. The need is felt for organization.

The new productions requiring always more important capital, larger returns had to be obtained from their exploitation. So the English producing houses, feeling the need for new outlets, began setting out to find them. Naturally, they decided first of all to conquer their national market, and then the most important foreign markets in which they thought they would have the more chances of success, that is to say the British colonies and dominions (Australia, South Africa, Canada, India, ect.,) and the United States of America.

In Canada, their prospects may be gauged from the fact that even now that country is considered by American film people as an American dependency.

In Australia, they found the conditions of the market deplorable. For it is controlled by a powerful organization, represented for the distribution by Australasian Films Ltd., for the exhibiting end of the industry

## Our London Letter

The following article dealing with the Evolution of the Film Industry in England has been written by our London Correspondent, Mr. Alfred Rose, whose organization is now representative in Great Britain, Ireland and Europe generally, of THE Canadian Moving Picture Digest. We have made arrangements with Mr. Rose to act as special London correspondent and our readers will have an opportunity of keeping in touch with the European market and its affiliations through the weekly letters our correspondent will furnish us. Mr. Alfred Rose is the head of the Rose Organization which handles publications, newspapers, reviews and directories dealing with the Entertainment Industries.

With Europe on the threshold of an economic adjustment it is to be expected that we shall be brought in closer contact with the European market, for this important Industry will not be neglected when conditions resume their normal swing. It may be that Europe will furnish the American continent with just that necessary transfusion of blood to keep our public still keenly interested in Motion Pictures. That some vitalizing force is urgently necessary is apparent.

(Editor)

by Union Theatres Ltd., already overstocked with American features it had to take on long-term contracts. It is true that this organization handled the output of two British concerns: Welsh Pearson & Co. Ltd. and Hepworth Picture Plays Ltd., but the reason for this was that it had to have films of English origin in its lists, to be able to protect itself when it was attacked as anti-British.

The British producers had in consequence to rely on small independent concerns to bring their productions to the notice of the Australian public. Some of these, such as Mason's Super Films Ltd., The British & Continental Film Co. Ltd., The United Theatres & Films Ltd. did much to further their interests, but as unfortunately the greater number were only estab-

lished with the idea of letting themselves be bribed ultimately by the Trust into ceasing their opposition, and the others were so persecuted that they had to close down sooner or later, the results obtained were rather meager.

If in Australia the British houses found few opportunities of marketing their productions, in South Africa they found none at all. In the former country, one or two independent concerns managed somehow to carry on in spite of the Trust's opposition. In the latter, no renter or importer could even only become established, the market being in the hands of one person only, a Mr. J. W. Schesinger, the head of the African Film Trust Ltd., possessing enormous influence owing to the fact that he controlled also most of the other industries of the country.

As to India, it is only recently that the British producers have understood the potentialities of that market, and have started to exploit it.

In the United States, the British producers found it hard to implant themselves for three reasons, the most important of which was that most of the picture theatres there being owned or controlled by the producing-distributing organizations, these would only help their foreign competitors when they are forced to it by exceptional circumstances. The second reason was that the English pictures did not as a rule reach the general standard of quality of those of American manufacture, and did not catch the American public's taste—or rather that of renters to whom the public is compelled to leave the decision as to what it likes and dislikes. Lastly, the third cause of the failure of the English productions may be ascribed to the ridiculous way in which their producers attempt to market them in America, sending over in many cases as agents people with little if any knowledge of the conditions of the market, and the particular methods of film dealing.

In spite of these handicaps, however, a few English houses succeeded in exploiting satisfactorily their productions in America, such as Ideal Films Ltd., Welsh Pearson & Co. Ltd. and proved thereby not only the exceptional quality of their films, but also the business acumen of their directors.

(To be continued in next issue.)



# Films Need Originals Same as Stage Does

**Noted Author, While Admitting Success of Adaptations, Urges Necessity of Scripts Specially Written For Pictures.**

**S**TORIES written directly for the screen by authors who know how to think and build in pictures are a vital necessity for the advancement of the industry, in the opinion of Frank Woods, who is producing a series for Hodkinson release. He is of the opinion that it is as necessary to write directly for the screen as for the stage.

Mr. Woods said:

"I realize that there have been many successful pictures and good pictures made from successful novels and plays, but many more attempted adaptations of works intended for other forms of expression have been failures on the screen, commercially and artistically and I am firmly convinced that the screen must have its own authors before it can make any real progress as a form of expression beyond its present state.

"The most successful plays on the spoken stage are those written directly for the stage. The most successful novels are those written directly to the reading public, not adaptations of something else, and in the long run the most successful pictures will some day be those written for the screen, not warmed over from some other field of entertainment.

"The screen will not continue very long to be the 'poor relation' of the theatre and the publishing house, and when it emancipates itself in this respect, and becomes independent, we shall begin to see more real screen masterpieces."

Frank Woods wrote, supervised and edited "What Shall I Do?", a drama in which Dorothy Mackaill is now starred under the direction of John C. Adolphi.

## Stop the Press News

The Kansas City M. P. T. O. have affiliated with a new national organization—the Allied State Organization, the alliance being approved at a recent two day convention in Kansas City.

A new organization, the Producers and Exhibitors Co-operative Trust formed under the laws of Illinois, will open offices in New York. Its object is a co-operative plan which will aim to supply daily programs for the exhibitor.

The Wall Street Journal shows a slightly lower forecast of earnings for Famous Players Lasky Corporation for the first quarter of this year as compared to the first quarter of 1923. Effects of the shut-down were felt this year, fewer pictures being released this spring. Famous are expecting the return of the Valentino to increase earnings.

The Brown and Home School Association of Toronto have listed suitable books and motion pictures to aid

mothers and teachers in their choice of reading instruction and ocular entertainment for children.

F. B. O. are to distribute the screen version of "Napoleon and Josephine" in the United States which was distributed originally in Canada by Dominion Films.

Mr. P. C. Taylor, F.B.O., who has just returned from a tour of inspection to branches in Montreal and St. John, reports excellent business in the east and states that F.B.O. is being universally congratulated on the standard of their releases.

In Montreal, Mr. Taylor arranged for the first five runs of "The Lullaby," for "Judgment of the Storm," "The Mailman" and other releases.

F.B.O. have arranged for the Canadian rights of three Richard Talmadge pictures: "Let's Go," "On Time," "In Fast Company"; two Elaine Hammerstein features: "Broadway Gold" and "Drums of Jeopardy"; "The Empty Cradle," starring Harry Morey and Mary Alden; a special feature starring E. K. Lincoln in "Women Men Marry," and a super-special, "Unknown Purple," starring Henry B. Walthall, which broke all records at its Broadway premiere. Prints will be in the F.B.O. offices on June 15.

Mayor Hiltz of Toronto, officially opened the new Prince of Wales Theatre, at Danforth and Woodbine, Toronto, and the opening, which was an auspicious one, was also attended by members of the Board of Control and City Council and other representative citizens.

## HAS YOUR PROJECTOR

- Five inches of light film tension?
- Direct connected motor drive, no belts?
- Revolving shutters driven direct from cam shaft?
- No gears between flywheel and cam and star?

Ask your projectionist if these are not excellent features and if your machine has them. These are only four of the many excellent features of the new Motiograph De Luxe.

**The Coleman Electric Company**

21 Dundas Street East

MAIN 3890

COURTESY with SERVICE

Hermant Bldg.

Toronto, Ont.

*Before Buying Pictures Read The Digest Advertising Pages.*



# Digest Reviews Current Attractions

By H. M. BALL

## "Love's Whirlpool"

HODKINSON

*Lila Lee-James Kirkwood*

THERE is no denying the effect of a little genuine romance—the fact that this is the first starring vehicle for Lila Lee and James Kirkwood since his marriage to the pretty little brunette who used to charm the vaudeville patrons when she was a kiddie known as "Cuddles," lends considerable glamor, and the fans everywhere are flocking to see the newly wed stars. The picture proves worthy of their interest, for it is the type of crook play with a hero who is bound to reform and pretty girls and well worked out detail, nice photography and a fair story to begin with. Not that the story is particularly plausible, but it is happily entrusted to James Kirkwood to create reality out of the hardly possible and he can always be relied upon in this sort of emergency.

Kirkwood has the role of Jim Reagan, a crook who plans revenge upon a wealthy banker named Milton whose strict sense of justice has indirectly caused the death of Larry, Jim's young brother. Pansy, his co-worker, helps him kidnap Milton's only daughter and Jim's purpose is to detain her and inaugurate a form of torture. Fake spiritualism is utilized and the girl and her father become the victims of a cruel revenge. Pansy, however, has a spark of goodness, and though Reagan threatens her life, she successfully conducts the girl to her home and confesses the whole plot. Reagan's reform follows and Pansy's reward is Milton's forgiveness and Jim's devotion. There is almost as much co-incident as there is incident in the feature which makes it impossible to credit the tale, but Kirkwood's reliable and convincing work together with the support of his attractive bride and Madge Bellamy's pretty face will ensure the picture box office distinction.

## "Triumph"

PARAMOUNT

Cecil B. DeMille made "Triumph" for Paramount and a good cast aided in making it a real fan picture. About everything that can happen does happen in "Triumph" and there are innumerable improbabilities but the story has sufficient interest to overshadow this more or less universal failing.

"Triumph" is the story of Anna Land, a forelady in a can factory who aspires to an operatic career. King Garnet, the owner of the factory, is in possession of her heart, but when he fails as the president of the concern she accepts financial assistance from Silver, his rival, to pursue her vocal studies abroad.

Garnet starts at the bottom rung again and while Anna is winning fame in Paris, Garnet is working his way back to a position of trust; for the interests who have taken over the can factory are recognizing his worth in the absence of the spendthrift and unscrupulous Silver. In a fire in Paris Anna loses the use of her singing voice, and returning to her native town seeks work in the factory, again under the direction of her neglected suitor. The postponed love affair is soon blooming happily and the girl's ambitions for a career are forgotten in her happiness for her sweetheart's success. Silver who has played the part of a cad right through, is given the position of factory superintendant, and with good returned for evil, he also is well on the way towards reformation in the fade out.

Leatrice Joy, who has come to be one of the reliable and likeable heroines, gives a splendid portrayal of May Edgington's "Anna." Rod La Roque as Garnet again justifies his rapid rise in the fans' esteem. Victor Varconi as Silver, adds a convincing role, while the delightful work of Zasu Pitts, the humorous touches by Raymond Hatton and the combined good work of Charles Ogle, Robert Edeson, Julia Fay and Theodore Kosloff give tone to a production which is carefully dressed throughout.

## "His Darker Self"

HODKINSON

This is the much heralded picture over which D. W. Griffith had so much trouble with Al Jolson. In the end Lloyd Hamilton was given the part that had been intended for Jolson's debut as a movie star, and as far as I am personally concerned I am glad Hamilton got the job.

This is the fable of a very pampered mother's pet who considers the effect before he draws each breath. Much sin and destruction are emanating from a smart "dark town" dancing academy, and when the authorities fail in lining up the big bully at the root of all the trouble, this young simp plunges in where strong men fear to tread. Donning coon make-up, the small town lad enters upon the scene of gay life among the colored folks in waiter's togs; and before he finally brings the boss of the black crooks to justice, he has, to say the least, a most eventful career. There are pretty little yaller gals with all the captivating ways of the modern flapper, there are new dance steps which claim the interest and incite the imagination of the terpsichorean fan, there is jealousy, intrigue, real honest-to-gosh fights and comedy aplenty with Hamilton as the pivot—justifiably—right through. There is atmosphere literally crammed into the picture; and the fact that the hero who masquerades as a ducky to clear up a murder mystery, wins the bank president's lovely daughter in the final few feet of the film just emphasizes the romance of the piece sufficiently to please the happy ending advocates—and their name is legion. There is a clever cast and certainly the work of the star justifies his choice. The whole production is well handled and the thrilling moments are engineered to get one hundred per cent value.

\* \* \* \*

During the last few weeks the mania for speed which has possessed the projectionists seems to have developed alarming propensities. In one of Toronto's leading picture palaces the news feature was speeded up so fast this week that the audience everywhere within earshot of the reviewer was complaining. Most folks would rather get a little less for their money than find it necessary to visit the oculist.

Before Buying Pictures Read The Digest Advertising Pages.



### Courts Award Decision In Favor of Retail Merchants

Industrial Motion Picture Company  
Investigated and Found Unsound  
Financially.

Winnipeg. — During August and September of 1923 the Industrial Motion Picture Company launched a campaign in Regina, Sask., to induce merchants to allow their stores to be voting depots for the most popular lady in the city.

Each purchaser of a dollar's worth of goods in a store was entitled to a vote. The most popular of the number was to win an auto; others high up in the list were to secure a piano, wrist watches, gramophones and jewelry. The company stated they were formed by an amalgamation of the Fox and Pathe companies.

The Retail Merchants Association of Regina got busy, and investigated the standing of the company and learned that the capital behind it was small and insecure. They, therefore, advised members of their association under powers granted in a Dominion charter, not to have anything to do with the company. Many merchants then withdrew their subscriptions, stopped cheques and refused to honor drafts. The company then sued the association claiming \$20,000. The association won in the lower courts and by a decision given on May 3 by the Saskatchewan Court of Appeal, the Retail Merchants' Association had the verdict sustained in their favor.

The verdict upholds the contention of the association that they may give confidential information on business firms and individuals to its members. Each merchant paid \$47.50 to become a member. The company traded on the popularity of motion pictures to increase their business.

### Fox Starts Work on "Last Man On Earth"

Production has been started at the Fox West Coast studios on "The Last Man On Earth." It will be one of the special productions on next season's schedule. John D. Swain is the producer and the picture will be made under the direction of J. G. Blystone. The story first appeared in Munsey's Magazine.

The title role has been assigned to Earl Fox. Others prominently cast are Grace Cunard, Gladys Tennyson, Maryon Aye, Clarissa Selwynn, Pauline French, William Stella, Jean Dumas, Harry Funkinon, Fay Holderness, Jean Johnson, Buck Black and Maurice Murphey. The scenario was prepared by Donald Lee.

### "The Darling of New York" Royally Received in London

"The Darling of New York," Baby Peggy's first big feature production for Universal, opened at the West End Cinema in London and received a royal welcome at the hands of the British movie fans.

The West End Cinema, like most London houses, has a tea lounge and the manager seized on this opportunity for exploitation possibilities. He had constructed a regular nursery and dressed all his attendants and ushers in juvenile clothes. This made a very attractive display and caused much talk because of its decidedly novel treatment. The manager also arranged for a Baby Peggy resemblance contest to be conducted by the Daily Sketch. This contest ran for three weeks prior to the opening and prizes aggregating £25 was given to the winners.

Baby Peggy and her first big production made a great hit and the engagement proved most successful for the management of the theatre.

Betty Compson has again signed a long-term contract with Paramount.

### Managers For Vitagraph To Convene in Chicago

Managers of branches of Vitagraph are making ready to attend the annual convention of the sales force in Chicago this month. The meeting was called by Albert E. Smith, president, and marks the beginning of new business policies inaugurated by John B. Rock, following his appointment as general manager.

At his suggestion, made on visits to exchanges recently, the managers are preparing for submission to the general meeting elaborate data covering the names of exhibitors in their territory. The managers have canvassed theatre owners for stories that would make acceptable audience pictures and these novels and plays will be carefully scrutinized by the editorial council of Vitagraph.

### Named Delegate To Dominion Convention Of Canadian Author's Club

Rev. R. G. MacBeth, formerly of Winnipeg, has been named as Vancouver's delegate from the local branch of the Canadian Author's Club to the Dominion convention to be held in Quebec shortly.



Before Buying Pictures Read The Digest Advertising Pages.



# Vitagraph Believes Exhibitor Requires Best in Summer

**Good Pictures for Slim Weeks is Policy of John B. Rock—Splendid Program Available.**

Branch managers of Vitagraph are directing a ten week drive for summer business and to stimulate patronage in theatres and to help the exhibitor over the summer Mr. Rock has announced the release of eight 1924 specials for summer bookings.

"Vitagraph believes that exhibitors are entitled to new productions for summer business," declared John B. Rock before leaving recently for the West. "For that reason we are making available for theatres eight special features. It has been customary for producers and distributors to offer old pictures during the summer season. We believe that the exhibitor is entitled to all the help our organization can give him during these slim weeks.

"Between Friends" which opened at the Rivoli Theatre in New York City on May 11, the date of its release, is now being booked in all our

territories. David Smith is now completing "The Code of the Wilderness," a magnificent Western romance with John Bowers and Alice Calhoun in the leading roles. This will be released July 6th. Mr. Blackton is ready to begin cutting his new special made from the novel by E. Phillips Oppenheim, and this too will be rushed to branches for the service of exhibitors during the summer."

"One Law For The Woman," with Cullen Landis and Mildred Harris in the principal parts, has been shipped to exchanges, and "Borrowed Husbands," David Smith's picturization of the novel by Mildred K. Barbour, "Virtuous Liars," a Whitman Bennett Society drama, "My Man," with Patsy Ruth Miller and Dustin Farnum, and "Let Not Man Put Asunder," with Pauline Frederick and Lou Tellegen, are also booking for summer dates.

## "Enchanted Cottage" Reviews Add Zest To Press Sheet

The reviews accorded Richard Barthelmess in "The Enchanted Cottage," a current First National release, were so uniformly good that Inspiration Pictures, Inc. has published them in press sheet form. Clippings from Chicago, New York, Baltimore and Los Angeles newspapers as well as the trade papers have been reprinted and are being distributed to the sales organization of First National, to franchise holders and to all exhibitors. It is stated that never before have the leading critics of the country contributed to a press sheet.

## Canadian Branch Managers Called Into Home Office First National Pictures

B. D. Murphy, Branch Manager of Associated First National Pictures at Toronto, is in New York in Conference with the executive heads of the different departments of the Home Office, under the new system inaugurated by E. A. Eschmann, General Manager of Distribution, to have all First National branch managers come in to New York and receive instructions right on the ground.

S. F. Coffland, Branch Manager for First National at Vancouver will spend the week of May 19th at the Home Office.

## Real Advertising For "Only A Shop Girl"

J. M. Franklin, proprietor of the Franklin Theatre, Ottawa, conducted a special advertising drive of merit for the presentation of "Only a Shop Girl" during the week of May 5. One feature consisted of a teaser advertising stunt for which he used newspaper space to ask for information regarding a missing girl. The advertisement was as follows:

### PERSONAL

Information desired concerning Josie Jerome, aged 21, brown eyes, brown hair. According to information just received, the missing girl is working as only a shop girl in this city. All replies confidential. Address Mrs. Jerome, 206 Queen Street.

The address given was that of the theatre. Manager Franklin also distributed thousands of aluminum thimbles bearing the name of the picture as well as celluloid memorandum pads. Thousands of heralds were also sent out and these were followed up by special newspaper announcements addressed to "Theatre Patrons" in which he pointed out that the picture was one of the greatest stage successes ever adapted to the screen. Mr. Franklin stated that "this is not a flimsy story written yesterday to fit some particular screen star but a great human throbbing story of love that is vivid and true to life."

## TIPS

### FOR PROJECTIONISTS

A TOOL which every projectionist should possess is a fine magnetized screw driver. This has been found very useful by the writer in replacing the fine machine screws in the Powers gate. If one cannot be bought locally it can be made as follows: Get a fine screw driver and obtain a strong bar magnet with which stroke the screw driver using a circular stroke being sure that the strokes are always made in the same direction and with the same end of the bar magnet. A better magnet can be made by using what is known as the divided stroke in which one half of the screw driver is magnetized using the north pole of your bar magnet, the bar magnet turned over and the other half of the screw driver magnetized with the south pole.

\* \* \* \*

When renewing fuses on the theatre switchboard a regular fuse replacer is seldom handy and the use of a pair of metal pliers is often followed by a severe shock or burn. By keeping a small piece of garden hose on hand the projectionist may prevent this trouble. The hose is simply slipped over the handles of an ordinary pair of pliers.

\* \* \* \*

The writer once worked as projectionist in a large theatre where the organist had great difficulty in seeing the action taking place on the screen, this was overcome by the use of two fairly large mirrors placed on music stands, one mirror was so placed that it reflected an image of the screen into the other mirror which was placed near the music on the organ.

—GUY E. McALLEN.

## Two More Chosen For Niblo's "The Red Lily"

Wallace Beery and Rosemary Theby have been added by Fred Niblo to the cast of "The Red Lily," his newest production under Metro-Louis B. Mayer auspices. The cast, by no means yet complete, consists now of Ramon Novarro, Enid Bennett, Wallace Beery, Rosemary Theby, Mitchell Lewis and Frank Currier. A small part has also been assigned to Eduardo Novarro, brother of Ramon who came on to Hollywood from Novarro's home in Mexico. Other important players will be added within the next few days, after which Mr. Niblo will begin active production on what he hopes will even outdo his recent success, "Thy Name is Woman."

*Before Buying Pictures Read The Digest Advertising Pages.*

Go gle



# Bringing Them into Learning "Why Men Leave Home"

By C. J. APPEL

Director of Canadian Advertising and Publicity for First  
National in Toronto.

GET this first—produced by John M. Stahl whose name is associated with some of the greatest box office successes of the screen. Don't think it's one of those sex dramas that movie audiences fight shy of. There isn't a serious moment in it unless the love interest is considered, and which reaches a point of drama in the last two reels. The picture is built for the complete amusement of the masses.

CAST: Some names here that you should feature—Lewis Stone, Helene Chadwick, Mary Carr and Alma Bennett.

CAMPAIGN: Many exhibitors advertise every picture in exactly the same manner and wonder when they have something exceptionally good why the people didn't turn out in large numbers to see it. The reason that you don't get more than the usual crowd is that only the usual methods of advertising were used. Therefore, with a picture of this description it is advisable to spend extra time and money which cannot but be rewarded in extra business.

TEASER: Here you have a title that will catch the eye. A teaser campaign should be opened in the newspapers at least a week in advance of

the engagement. A few of these might be—

Women Will Leave Home  
to see

"WHY MEN LEAVE HOME"

Do you really know

"WHY MEN LEAVE HOME?"

Mrs. Smith

You will leave home

next Monday to see

"WHY MEN LEAVE HOME"

Wives and Sweethearts

will soon learn

"WHY MEN LEAVE HOME"

Remember that women wield 90% of the influence that make picture patrons, so direct your advertising at them whenever possible.

NEWSPAPER CONTEST: Without bringing in the divorce question you might get the newspaper to foster a contest embracing the title of the picture. If it was started away with a few plants describing the comedy side of married life the answers ought to run up into the hundreds. between yourself and the newspaper you could offer a substantial cash prize and theatre tickets in accordance with the amount of free publicity you get. The paper might suggest the

following questions to guide the entrants in the contest.

Is it bad cooking?

Because she is inclined to flirt?

Failure to always look attractive?

Childless homes?

Extravagance?

Etc.

Another contest would be to offer the newspaper to pay the salary of a reporter who would stop people on the street and ask them "Why Men Leave Home." Publish the replies over the names of those interviewed. There'd be some snappy replies which should create wide interest if ten or more people are questioned each day for a week. Necessarily this should be started over a week ahead of the opening of the picture.

NOVELTY: Why not offer free admission to all young ladies who are engaged to be married. Stipulate that the ring must be presented as evidence of the coming event. Rest assured that not many will take advantage of the offer. It will merely create added interest in the picture and cause talk among the unmarried young women and that's exactly what you want.

Where you can stencil sidewalks try the use of these lines

DON'T MARRY

until you know

"WHY MEN LEAVE HOME"

This idea can also be used for tack cards.

Another novelty would be the use of an ordinary coin envelope printed on the front—

One Reason

WHY MEN LEAVE HOME

In each envelope insert an ordinary pants button. It is well to emphasize the comedy in the picture and this is suggested for that reason.

STREET BALLYHOO: Obtain the use of a tank wagon from one of the gasoline companies and banner it as follows:

LAUGHING GAS

Being hauled out of town by order of the police—can't risk it here

While

"WHY MEN LEAVE HOME"

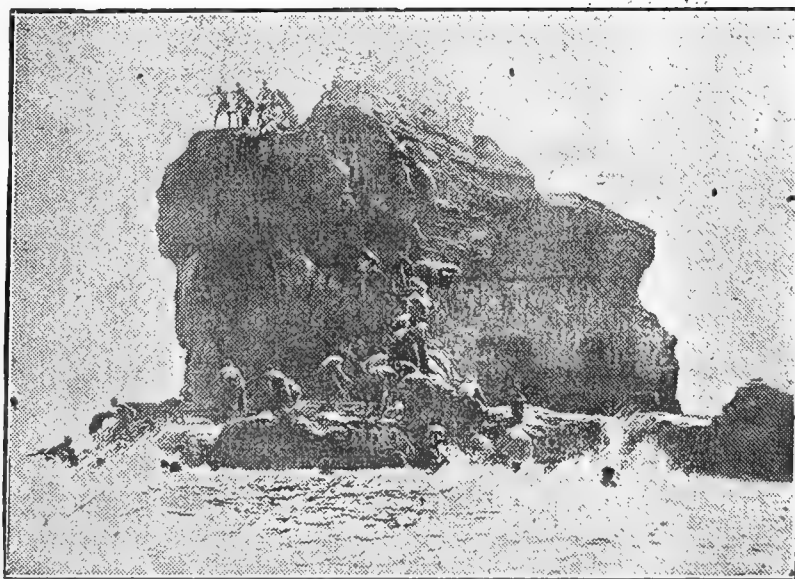
is playing at the Strand next week.

The title will immediately suggest many ways of publicizing the picture in your town and we assure you it is one of the best entertainments ever shot at a screen. Go the limit and tell them to expect something out of the ordinary.

Trailers—Supplied free by First National.

Heralds—\$3.50 per thousand.

Footage, 7,990 feet. Running time, 93 minutes.



WHEN THE EARTH WAS FLOODED

One of the remarkable scenes illustrating the dramatic episode relating to the history of the flood in the much talked of photodrama, "After Six Days." This production is being distributed by N. W. Davidson, 277 Victoria Street, Toronto.

Before Buying Pictures Read The Digest Advertising Pages.

**The Picture with One Million  
Dollars Worth of  
Publicity**

**JACK  
DEMPSEY**

*in a series of*

**10**

**Two-Reel Subjects**

**“FIGHT  
AND  
WIN”**

Stories by **GERALD BEAUMONT**

Author of “Fast Steppers” “Information Kid Series” of Red Book fame.

**RELEASED IN JUNE**

You remember the clean-up with “The Leather Pushers”,  
the adaptation of “Fight and Win Series” is by the  
same miracle-man—Scott Darling.

**CANADIAN UNIVERSAL**



# Old Man Summer Gets A Kick in the Pants!

## "THE DUB"

BEN ALEXANDER  
LLOYD HAMILTON

## "FOR SALE"

CLAIRE WINDSOR

## "HUSBANDS and LOVERS"

LEWIS STONE    LEW CODY  
FLORENCE VIDOR

## "COUNTERFEIT"

COLLEEN MOORE  
CONWAY TEARLE

## "BORN RICH"

CLAIRE WINDSOR  
BERT LYTELL

## "SINGLE WIVES"

CORINNE GRIFFITH  
MILTON SILLS

## "SUNDOWN"

They'll Talk About It For Years.

## "CHRISTINE of the HUNGRY HEART"

A THOS. H. INCE SPECIAL

## "THE LOST WORLD"

An Amazing Story.

## "BELONGING"

From MAURICE TOURNEUR

Every trade paper in existence has been imploring exhibitors to go after and secure good pictures for summer showing. They all claim that big pictures will compel people to attend theatres in any season. The trade papers are right but the trouble in past years was **TO GET GOOD PICTURES.**

Well, brother, *good pictures are here!* First National startled the industry with its announcement of ten super-dreadnaughts to fight your summer battle.

By that announcement and its ability to come through and make good on every promise First National will dominate the playing time of every big house in every big city on this continent during the summer.

Exhibitors in towns that are favored with a circulation of key city newspapers will be wise to take advantage of this form of publicity by contracting for the solid ten for every one of these super-dreadnaughts will play the big houses and protect them against summer losses.



# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 4.

TORONTO, CANADA

May 24th, 1924

## *Oeil de Boeuf!*

Ask the boys down in Quebec if that's not what they shout every time a First National picture plays their houses. "Oeil de boeuf" is French for "a bull's eye"—and that's the exact mark that First National has been hitting for a great many moons. One hit every week for fifty-two weeks is a record that will take a lot of shooting to beat.

**Winners Travel Together so Tie Up to  
First National**

PUBLISHED BY  
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

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**CANADA'S  
MOTION PICTURE  
TRADE PAPER**

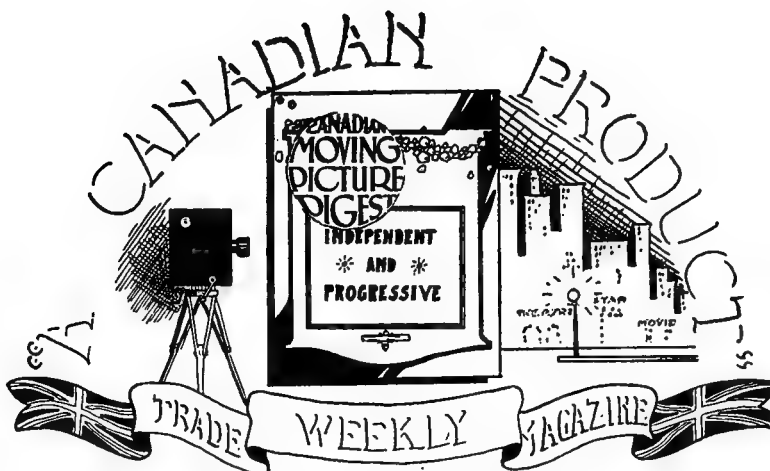
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Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

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**HARRIETT M. BALL**

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TORONTO, CANADA

MAY 24th, 1924

## ***“Bewhiskered Laws”***

A NUMBER of exhibitors in the city of Toronto were fined for permitting children under fifteen to attend their theatres, unaccompanied by an adult. It appears that the theatres in this city have been under surveillance for some time owing to what has been reported as “special pressure” brought to bear by some woman’s organization which is desirous of having the appointment of women inspectors for Motion Picture Theatres, two women at least.

For some considerable years Thespians were looked upon as vagabonds, and the theatre a place of questionable repute. Time gave the Drama its place in the Realm of Art, its position on the Platform of Educational Progress and Enlightenment.

Although Motion Pictures has been sponsored by Royalty, the Presidents of Republican countries, Scientists, Philosophers, and representatives of Boards of Trade and Commerce, every Field of Art and Learning, there are still some people who have not kept pace with this advance and recognition of Motion Pictures and are obeying that most primitive instinct, resistance to any advancement or the adoption of any new idea.

As has been pointed out, the regulation in the Amusement Act restricting the attendance of children to Motion Picture Theatres unless accompanied by an adult was introduced when this Theatre was in many cases but a remodelled store, neither equipped for comfort nor safety. At this stage the picture also was crude, the substance being of little importance or consideration, the attraction and novelty consisting of seeing pictures in motion.

When the Act was amended permitting children under fifteen, unaccompanied, to attend Motion Picture Theatres on Saturdays and Holidays, this was accomplished by an Association of exhibitors who were able to convince the Government that both the Theatre and Pictures were safe enough for children, the pictures passed upon by a Censor Board and the theatre complying with Government regulations, in regard to safety and sanitation.

Today the question of the picture is evidently eliminated, since the child is permitted to see the picture if accompanied by an adult. The safety of the child in the theatre must also be eliminated since the child is considered safe enough on Saturdays and Holidays. Why then do we still have “Bewhiskered Laws”? By this term we mean laws which have out-grown their ne-

cessity and usefulness, laws which are so aged that they hinder progress.

A state of decay and tyranny must follow when a government refuses to permit its laws to grow with the people. The Laws of Justice, Right, are the a priori laws of our world, we recognize them as eternal, unchangeable, flexible in their application and universally applicable.

The formation of laws dealing with material things has been done for the purpose of establishing a system of order; and we recognize the necessity of codes of procedure, but since these laws deal with conditions which are ever-changing, subject to growth and decay, they should be adjusted to fit present needs.

The regulation regarding the attendance of children under fifteen to motion picture theatres is one of the laws we have in mind which should be eliminated, since it now has become an unnecessary restriction; and stigmatizes an Industry which today takes its place among the important Industries of our world.

Each Industry should be on the alert to protect its interests. The government has much business which engrosses its attention, it is the Overseer of Enterprises; and has not the time to give your particular enterprise its special attention, *unless you take the time to point out to your government that conditions exist which are harmful to your Trade.*

If you take into consideration that the government is but yourself collectively in office, you will realize that this body is as capable of comprehending your needs, as you are. If you will comprehend that since the government is interested only in applying and introducing systems or laws favorable to the wishes of the majority, you will realize that single appeals have no value. Ally yourself to an Association of your interests, let this union of similar interests present your wishes to the government.

Toronto is not the only city in Ontario which is and has been under inspection. Your city, village or town may be furnishing data now for investigation. You may be the next exhibitor fined for committing that which is in reality neither a transgression nor an offence, but the Law is interested only with the Acts of the Law; and no judge can decide contrary, despite his inclination to consider the admittance of a child under fifteen to a Motion Picture Theatre, when unaccompanied by an adult no offence.

—RAY LEWIS.

*Everybody's Saying It!*

# Paramount's

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## A N N O U N C E M E N T

---

OF  
40 GREAT  
PICTURES

---

for Fall and Winter  
1924-5 is the greatest  
line-up of entertain-  
ment this business  
has ever known /

FOR  
INSTANCE

Go gle NEW YC

Greatest  
Stars!

Greatest  
Stories!

Greatest  
Directors!

Greatest  
Box-Office  
Titles!



# Can You Imagine

NO wonder Paramount has been deluged with telegrams of congratulations and letters of applause! No wonder exhibitors have greeted the announcement of Paramount's Famous Forty with a universal enthusiasm such as the industry has never known before!

Look at this array of solid gold nuggets:

## "THE COVERED WAGON"

The greatest box-office entertainment the world has ever seen. And never before shown in a picture theatre! James Cruze's Great American Epic (adapted by Jack Cunningham from Emerson Hough's novel) released to you September 8th.

## 2 CECIL B. DE MILLE PRODUCTIONS

"FEET OF CLAY" with Rod La Rocque, Estelle Taylor and Victor Varconi. Screen play by Beulah Marie Dix and Bertram Millhauser. From Margaretta Tuttle's novel. "THE GOLDEN BED" with La Rocque, Miss Taylor and Varconi. Screen play by Jeanie Macpherson. From Wallace Irwin's new novel.

## 2 starring RUDOLPH VALENTINO

"MONSIEUR BEAUCAIRE." SIDNEY OLCOTT Production, with Bebe Daniels, Lois Wilson, Doris Kenyon, Lowell Sherman. From novel by Booth Tarkington and play by Tarkington and Evelyn Greenleaf Sutherland. Screen play by Forrest Halsey. Rex Beach's "A SAINTED DEVIL." JOSEPH HENABERY Production. From "Rope's End." Screen play by Forrest Halsey.

## 3 starring GLORIA SWANSON

"MANHANDLED." ALLAN DWAN Production. By Arthur Stringer. Adapted by Frank Tuttle. "THE COAST OF FOLLY." DWAN Production. From Coningsby Dawson's novel. "A WOMAN OF FIRE." DWAN Production. From Mary Roberts Rinehart's "Queen's Love Story."

## 3 starring THOMAS MEIGHAN

JAMES OLIVER CURWOOD'S "THE ALASKAN." HERBERT BRENON Production. "WHISPERING MEN." By Booth Tarkington. Directed by Victor Heerman. "THE HONOR OF HIS HOUSE." By Andrew Soutar. Directed by Victor Fleming.



# Paramount's FAMOUS FORTY

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# Such a Line-Up!

## 3 starring POLA NEGRI

**"COMPROMISED."** DIMITRI BUCHOWETZKI Production.  
By Sudermann.

**"FORBIDDEN PARADISE."** LUBITSCH Production.  
By Paul Berni.

**"A WOMAN SCORNEO."** DIMITRI BUCHOWETZKI Production. Based on "Those Who Walk in Darkness," by Perley P. Sheehan and the play by Owen Davis.

## and 25 others equally big, including

**"STORY WITHOUT A NAME."** IRVIN WILLAT Production. Agnes Ayres, Antonio Moreno. Photoplay Magazine Prize Title Story. By Arthur Stringer.

**"MERTON OF THE MOVIES."** Starring GLENN HUNTER. JAMES CRUZE Production. From Harry L. Wilson's story and play by Kaufman and Connelly. Screen play by Harvey Thew.

Zane Gray's **"WANDERER OF THE WASTELAND."** IRVIN WILLAT Production. Jack Holt, Kathlyn Williams, Noah Beery, Billie Dove. Screen play by G. C. Hull and V. Irvin. **In color.**

**"THE MOUNTEBANK."** HERBERT BRENON Production. Ernest Torrence, Anna Q. Nilsson. Wm. J. Locke's novel. Adapted by Willis Goldbeck and Julie Herne.

**"NORTH OF 36."** IRVIN WILLAT Production. Jack Holt, Ernest Torrence, Jacqueline Logan, Noah Beery, Tully Marshall. By Emerson Hough.

**"LITTLE MISS BLUEBEARD."** Starring BEBE DANIELS. By Avery Hopwood and Gabriel Dregely. Directed by Frank Tuttle.

**"SINNERS IN HEAVEN."** ALAN CROSLAND Production. Bebe Daniels, Richard Dix. By Clive Arden. Screen play by Frank Tuttle.

**"SPRING CLEANING."** WILLIAM DE MILLE Production. Betty Compson, Adolphe Menjou, Huntly Gordon. Screen play by Clara Beranger from the stage success by Frederick Lonsdale.

*Book them while they're hot, boys!*

Have you received our Booklet from Your Exchange

FAMOUS-LASKY FILM SERVICE LIMITED

# PICTURES---Fall and Winter---1924-5





# Exhibitors Will Convene From East Coast to West

**Boston's Hospitality to be Enjoyed by Nation Wide and Dominion Wide Representation—All Plans to Function for Benefit Of Every Delegate.**

**T**HEATRE OWNERS all over the United States and Canada are exhibiting an interest in the coming Boston convention of the Motion Picture Theatre Owners of America which supercedes that evinced in any previous national gathering.

With membership in the national body direct in a large number of states it is fair to assume that every state in the Union will be represented as the inquiries at the New York headquarters indicate that Theatre Owners consider this meeting of the highest importance to them because of the many important moves now being made within the industry.

The Boston convention will be a great clearing house for Exhibitor action and will crystallize and shape their opinions definitely on vital matters. Every Theatre Owner in the nation, whether directly affiliated with the National Organization or not, realizes that any constructive action taken at Boston will be beneficial.

This year in the Motion Picture Theatre Owners of America has been a fruitful one. Through its efforts, generated by the cohesive action of Theatre Owners in their own Congressional districts, very substantial advances in the legislative situation at Washington have been made.

## GOOD WILL AN ASSET

The Theatre Owner occupies a higher and more dignified position now with the public than ever before. Good will is a powerful and most essential business asset. Good will has been built up for the Theatre Owner in unending volume through the public service activities of the National Organization. This means freedom from National censorship, the elimination of unfair taxation and eventually the setting aside of improper state and city levies and the general freeing of the Theatre Owner from every kind of unnecessary embargos. This wonderful transformation in the status of the Theatre Owner could not be brought about in any other way and this has been and is worth more than figures could tell to the Exhibitor and business generally.

These are the big assets, the greater advancements, the higher accomplishments of National organization. All of these will be fully reported at the Boston convention. Details of this service are of the highest importance



THOMAS MEIGHAN

One of the greatest of the Paramount drawing cards, who is represented on the Paramount Forty by "The Alaskan," "Whispering Men" and "The Honor of His House."

to Theatre Owners so that knowing and understanding their real position they will be better able to take advantage of the situation for the general betterment of their business.

The trip to Boston and attendance at the convention is one of the best business moves an Exhibitor can make. It familiarizes him with conditions he would otherwise know nothing about. It gives him the personal touch with Exhibitors from other states and sections and increases his general knowledge of the business. It is worth one hundred times what it costs to go to Boston in real business success.

## CONVENTION SESSIONS

The convention sessions will open Tuesday, May 27th, at the Copley Plaza Hotel in Boston and continue over Wednesday and Thursday. The convention dinner will be Wednesday evening at the Copley Plaza.

The sessions of the convention will be devoted strictly to business as it will require all of the time of the meeting to consider the big program prepared by the National officers and what will come up in addition through the regular work of the convention.

It is essential that all who desire to attend secure reservations in the hotels and make transportation arrangements.

## The Evolution Of the Film Industry In England

By ALFRED ROSE

(Continued)

In short, the producers of Great Britain found—with a few exceptions that proved the rule—that by individual and competitive action they would not obtain any substantial results. They therefore organized themselves on the principle that "union is strength" and formed the British National Film League.

3. The British National Film League. First step in the organization of the film industry in England.

The British National Film League was formed two years ago with the object—so it was at the time declared—of stopping certain excesses then current in film dealing, such as the system of "block and blind" booking. As this system became more or less disused, the B. N. F. L. took upon itself the credit for having stopped it. In fact it died of senile decay, having become fragrantly pernicious, but the League obtained nevertheless a certain amount of publicity for having supposedly killed it.

The real object of the organizer of the League was not, however, merely to suppress what I would call "internal disorders," but was to have a co-operative organization, to protect and further the British Producers' interests in those markets they consider to be their own; those of the British Empire.

Of the results obtained by the League, little is known, or rather little has been officially announced. But this is understandable, as possibly the success of any plan it may have prepared to break the foreign opposition could have depended on the secret with which it was put into execution. It is even only very recently that the object stated above has been at all acknowledged, when, on the transformation of the League into a Company limited by guarantee, its aim was stated to be: "To raise the standard, improve the quality, and promote the general interests of British films, so that they find constantly increasing use at home; in all parts of the British Empire and foreign countries."

4. Renewal of production on a large scale.

During that time, the country was recovering from the general depression which followed the end of the war, money was starting to circulate more freely, and the public patronizing the picture theatres in greater numbers.

(Continued in next issue.)

## Conditions in Quebec

By A. L. GORMAN

*Montreal Branch Manager for Associated First National*

IN reviewing today's conditions in the motion picture field of the Province of Quebec it must be immediately said that business is good and at no time in the past has it been better. This not only applies to the patronage theatres are receiving but also to the exhibitors, if First National's relations with exhibitors in this province are taken into consideration. Of course, during Lent the theatres of this province suffered a pronounced depression but following a large portion of the public's abstinence from entertainment during that period the theatres are once more enjoying capacity attendance.

The City of Montreal is a First National stronghold, each zone being represented by a Franchise holder and subsequent runs are sold solidly on every release. These exhibitors who present First National pictures week in and week out are confirmed boosters of our company and consist of the most successful show men in this province. Especially is this true of the Independent and United Amusement Company who play our pictures with surprising regularity.

Quebec City is our next important key city and Mr. E. Beaumont, who owns and controls the Empire Theatre, where our pictures receive solid representation, has often made the statement that his house is too small to accommodate the patronage it receives.

From Quebec City we pass on to Three Rivers, where Mr. Robert of the Gayety Theatre, another of First National's staunch friends, is known as a real amusement purveyor. Film men who call on Mr. Robert know him as a gentleman of high integrity and a show man who understands the art of catering to a changeable public.

Our next jump is into Sherbrooke, where Mr. R. L. Vallee of the Premier Theatre, is solidly entrenched in the good graces of theatre-goers. Mr. Vallee plays First National the whole year round and if memory serves me right has not missed a release in a good many months. Mr. Vallee has told us he likes our product and we hasten to assure the reader that First National is proud of having his class of exhibitor on its books.

Of course Ottawa stands out as a First National beacon, it being the home of two of our original 26 franchise holders, Messrs. Harry Brouse

and Ben Stapleton, who have done so much toward the grand progress our company has made during the few years of its existence. These gentlemen have a personal agreement regarding the division of our pictures and both are known as being equally successful in the business of being outstanding showmen as in other lines. Mr. Al. Donaghee of the Francais Theatre, is our second run in Ottawa and plays every First National picture available.

In order to give the exhibitors of Quebec 100 per cent satisfaction all First National pictures have both French and English titles. We have earned an enviable reputation for fair dealing and quality of product during past years but the strength of our coming programme will create for us a reputation unsurpassed in the history of this business.

A. L. Gorman is for First National first, last and always and First National is for the exhibitor likewise. Not one of them big enough to dictate to us, not one of them small enough for us to dictate to.

## "The Mysterious Witness" A Winner Sure for F.B.O.

**Chicago Critic Gives Warm Praise to "Different sort of Western Picture"—Suspense, Good Photography, Well Acted—Intelligent Direction.**

DAILY newspaper critics everywhere have been unusually broad in their praise of "The Mysterious Witness" an F. B. O. feature starring Robert Gordon. Among those that sing the loudest praise is Mae Tinee of the Chicago Tribune, she said:

"In bringing Eugene Manlova Rhodes' story to the screen, a distinctly 'different' sort of western picture is being presented. A deft combination, one might say, of—well—'Humoresque,' 'Oliver Twist' and the regular 'western,' with a surprise angle added to the last.

"No two ways about it. 'The Mysterious Stranger' is one of those pictures regarding which the plot must not be revealed if audience and exhibitor are to be fairly treated. If you've read the story you know what to expect. If you haven't—you don't

## Work of Film Artists Claims Attention On Exhibition in New York

In response to many requests, Mr. Warren A. Newcombe, well known magazine artist and illustrator, has placed on exhibition at the Art Center, 65-67 East 56th St., New York City, a number of drawings in pastel which were used in the production of "The Enchanted City" and "Sea of Dreams," two motion picture subjects made by Mr. Newcombe and released through Educational Film Exchanges, Inc.

Mr. Newcombe is one of a group of serious young artists who are endeavoring to find a medium of expression other than the brush and palette. He turned to the motion picture screen and by exquisite painting and camera technique discovered a medium of expression that has been pronounced unique. The backgrounds are all pastels, and the dramatic element of the picture is heightened by their use.

The pastels on display are selected from those used in the two motion pictures. The exhibition opened May 5 and continued to May 18.

Six exhibitors were arrested in Toronto recently for laxity in the matter of permitting unaccompanied children to enter their theatres.

—and aren't going to, so far as this department is concerned.

"There's not much chance, however, of your leaving your neighborhood house with the feeling that you have wasted your money, for, while this is only a program picture, it is mighty well done.

"Maybe you'll think it's improbably in sports. Maybe it is. It is, however, splendidly acted and photographed. In the main the direction is good. You'll adore the scenery, and maybe—the mysterious witness!"

## Broadcast Concert

Station CKCO, Ottawa, Ontario, broadcasted a special recital on Wednesday, May 7, which was provided by the orchestra of the Eden Theatre, Hull, Quebec, under the direction of Prof. Rene Marier.



# Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the DIGEST.)

MONTREAL, May 18.—The past week has been enlivened by a somewhat acidulated discussion over the one question that is uppermost in the minds of all picture exhibitors and exchange managers in this city—the movie censorship. It is seldom that the press comment here is so outspoken as it was in the reviews of the leading films at the Palace and the Capitol—particularly the Capitol. But in both cases it was fully justified, and if it had been considerably more pungent it would still have been mild, in the particular circumstances of the case.

The picture at the Palace was "Why Men Leave Home," a screen version of Avery Hopwood's well-known farce. The story deals with a young married couple who come to grief over life's little things—the husband's failure to show his wife those trifling attentions that are so dear before marriage being the starting-point. A pretty stenographer is involved in the case. The young wife rushes into divorce. The husband weds the young stenographer, but a few minutes after the wedding he finds himself and his second wife in his mother's home, quarantined by the doctor. A battle of wits between the first wife and the second wife ensues, and as the second marriage has been one in name only, and as the husband finds that he has acted in a fit of infatuation, and other circumstances present themselves that facilitate a legal annulment, everything ends happily.

\* \* \* \*

Now it must be made clear, in order that what happened may be understood by all who may read this letter, that the Quebec Censors have no publicly approved standard by which to work. They make their own rules and regulations, and they work by these. There is absolutely no law that either compels or obliges them to bar divorce on the screen, but they will not even permit it to be mentioned. The reason is that they consider in a province where the majority of the population is Catholic, it is not proper, seeing that the Catholic church does not sanction divorce.

So the entire picture was made ridiculous, its entire structure being changed and its point being wholly ruined by the total elimination of the divorce, the annulment, and second marriage; the result, as left by the

censors, being a hodge-podge of disconnected, confusing and illogical material that left the audience wondering what had really happened, and why, until they read in the papers—for the local press has been forced, by the attitude of the censors, to explain, when films appear stupid upon the local screen, what actually took place in the film as originally made, and what has been changed or deleted.

The Montreal Gazette, one of the most conservative of papers, made the matter quite clear when it specifically absolved the producers from all responsibility for the inexplicable hiatuses and laid the blame upon the censor board, which it specifically accused of "fatuity" and a lack of humor. Other papers followed suit.

\* \* \* \*

At the Capitol there was shown "A Society Scandal," and here again a divorce, which was the pivot upon which the entire action of the story depended, was changed into a legal separation, with the inevitable result that the force of the entire tale was lost.

Colonel John Cooper and Mr. Cohen, chairman of the advisory board and past president, respectively, of the Motion Picture Exhibitors Association, came to town and interviewed both the Premier of the Province, the Hon. L. A. Taschereau, and the censor board chief, their object being to secure, if possible, more equitable treatment of films by the censors in this province. The interviews were private, and no public statement regarding them has been forthcoming so far; but there are not wanting indications that the censors here are steadily exhausting the patience of those whose very livelihood is being menaced by their continued application of bigoted methods in their work.

The province of Quebec is supposed to give the fullest possible equality to all races and all religions. But the censors clearly work along the lines that they should consider one religion only, and that because this one religion does not approve of divorce they should therefore eliminate any mention of divorce from all films exhibited here, entirely irrespective of whether they spoil or totally ruin any film thereby—and, conse-

quently, ruin the business of the theatre exhibiting that film for the week, and the business of the exchange handling it for the entire territory of this province.

The prejudice is not, of course, confined to religious matters. It manifests itself in all sorts of directions neither religious nor racial. One of the censors has repeatedly expressed himself to exchange managers as being opposed to films of any sort, on principle, I have been informed by one of the managers in question, his objection being directed against the presence of young people in picture houses. What conceivable chance of fair treatment has a film exchange when the censorship is carried out on such narrow lines and with such an illogical and unfair disregard of the interests involved?

\* \* \* \*

It is possible that a proposal will be made to the Premier for the appointment of other parties to the censorship board, with the object of endeavoring to arrive at some sort of mutual agreement, so that the exhibitors may be enabled to secure some explanation, when pictures are condemned, other than the brief slip, usually consisting of not more than three words—such as "condemned, divorce" or "condemned, (cruelty to animals)," etc., which is absolutely all the censors will vouchsafe.

\* \* \* \*

The only thing the censors could not ruin in "Why Men Leave Home" was the acting. This was sufficiently good to win considerable praise from those who saw the film, entirely irrespective of its scrappy and incoherent character, due to the acts of the censors mentioned above. Lewis Stone as the husband, and Helen Chadwick as wife No. 1, with Mary Carr as the husband's mother, did conscientious and remarkably effective work. The photography was good throughout, particularly in the interiors, which were in every respect suitable and in no instance inadequate. A notable feature is the titling, which is far above the average and carried out with intelligence and a due regard for the logic of the story. The omission of many titles of course marred the sequence, but so long as we have such censors as we have, this is inevitable.

# Paramount's Record of Achievement

**S**UCCESS is not an accident. This is the slogan with which Paramount heralds the release of forty pictures during the six months beginning August 1.

Paramount officials take this view.

"Solid success and achievement is not an accident in any business. It has not been accidental with Paramount.

"For twelve years—month in and month out, year in and year out—we have produced the pictures that have been the backbone of this industry.

"This record has been the fruit of careful planning, clear thinking, intelligent application of resources, progressive policies, plus a greater producing and distributing organization.

"From our studios have come a splendid and consistent line of pictures—from the days of 'Queen Elizabeth,' 'The Squaw Man,' 'Stella Maris,' 'Male and Female,' 'The Miracle Man,' '23½ Hours Leave,' 'Humoresque,' 'The Sheik,' 'Manslaughter,' 'Blood and Sand,' 'Back Home and Broke,' down to the latest Paramount success, 'The Humming Bird,' released only the other day.

"In addition to making money for exhibitors, this consistent Paramount program has done two things:

"1. Steadily raised the plane of motion picture entertainment, while increasing the size of the motion picture public.

"2. Enabled the exhibitors to build for the future, confident that their investment of millions of dollars in picture theatres would be secure.

\* \* \* \*

"During the last year the picture industry has been amazed at the dazzling success of the Paramount pictures, 'The Covered Wagon' and 'The Ten Commandments.' While the success of these two pictures is truly amazing, on the other hand it is *NOT* that the organization which turned out the best pictures of the industry for twelve years, consistently, should climax its record with these two achievements.

"It came as a natural development of organization, proving that just as Paramount has maintained a supremacy in the week-to-week release of motion pictures, so it could also achieve the pinnacle of producing success in road attractions.

## The Famous Forty

(Dates of Release)

- Aug. 4.—"Manhandled"
- Aug. 11.—"Wanderer of the Wasteland"
- Aug. 11.—"Changing Husbands"
- Aug. 18.—"Monsieur Beaucaire"
- Aug. 18.—"Unguarded Women"
- Aug. 25.—"The Enemy Sex"
- Aug. 25.—"Compromised"
- Sept. 1.—"The Mountebank"
- Sept. 8.—"The Covered Wagon"
- Sept. 15.—"The Man Who Fights Alone"
- Sept. 15.—"Sinners in Heaven"
- Sept. 22.—"The Alaskan"
- Sept. 22.—"Feet of Clay"
- Sept. 29.—"Open All Night"
- Oct. 6.—"A Woman of Fire"
- Oct. 13.—"Empty Hands"
- Oct. 13.—"The Female"
- Oct. 20.—"Spring Cleaning"
- Oct. 20.—"Wild Moments"
- Oct. 27.—"Forbidden Paradise"
- Oct. 27.—"The Story Without a Name"
- Nov. 3.—"Merton of the Movies"
- Nov. 10.—"Whispering Men"
- Nov. 10.—"Worldly Goods"
- Nov. 17.—"A Sainted Devil"
- Nov. 24.—"Headlines"
- Nov. 24.—"The Border Legion"
- Dec. 1.—"The Cafe of Fallen Angels"
- Dec. 8.—"The Beautiful Adventuress"
- Dec. 15.—"The Coast of Folly"
- Dec. 22.—"Peter Pan"
- Dec. 29.—"Argentine Love"
- Dec. 29.—"North of 36"
- Jan. 5.—"The Honor of His House"
- Jan. 12.—"A Woman Scorned"
- Jan. 12.—"Manhattan"
- Jan. 12.—"Playthings of Fire"
- Jan. 19.—"Little Miss Bluebeard"
- Jan. 19.—"The Golden Bed"
- Jan. 26.—"A Broadway Butterfly"

"The Paramount organization is so equipped, so rounded out, that the success of its pictures is assured from the moment the story is considered

until that story reaches the screen. The organization is back of its pictures all the way through—in the selection of stories, the writing of scripts, direction, box-office casts, publicity, advertising and exploitation.

"No Paramount picture ever reaches a theatre cold. When it goes into an exhibitor's hands, there has already been built up an audience of millions of people—people who believe implicitly that 'If It's a Paramount Picture It's the Best Show in Town.' This belief has been cemented in the public mind by years of living up to promises, keeping faith.

"In other words, Paramount pictures are handled from beginning to end, by showmanship experts; and good pictures handled with showmanship are bound to succeed.

\* \* \* \*

"Now, what of the future?

"The obligation which has been so brilliantly discharged in the past still exists. And it will be even more thoroughly performed this coming season.

"There is no promise like past performance.

"At this season of the year the air is full of promises. Loud talking, exaggeration, blatant claims—all these cover the picture industry like a cloud.

"But promises should be checked with performance. Claims should be analyzed, words should be made to square with deeds.

"And, recognizing this state of affairs, we say deliberately and unequivocally that never has any single company, in motion picture annals, undertaken so ambitious a program of screen entertainment.

"Never before has any company announced such a list of titles, stars, directors and casts for week-in-and-weke-out release for the first six months of the new season. The exhibitors of this country are absolutely assured of productions of a calibre that will establish a new high-water mark in box-office success.

"We cordially invite every exhibitor to compare these productions—title by title, story by story, cast by cast, director by director—with everything else the industry offers, and then buy accordingly."



## Educational's "The Chase" Ideal Summer Feature

Filmed in the Swiss Alps Shows  
Champion Skiers at Their Best.

**"THE CHASE,"** recently the featured picture on an all Short Subject bill at the Capitol Theatre, New York, has been acquired by Educational Film Exchanges, Inc., and will be released as an Educational Pictures Special.

"The Chase" will be offered to exhibitors as an ideal summer feature in Short Subject length. It was filmed in the Swiss Alps during one of the International Ski Tournaments, when thirty champions of that sport were assembled there in the great meet. They are used as principals in the picture which presents two reels of what is said to be the most thrilling subject of its nature ever filmed. The subject derives its name from a chase staged over and down the mountains around St. Moritz, the famous European winter resort, with the champion skiers performing a series of thrilling exploits against a background of mountainous peaks covered many feet with snow.

Real thrills are introduced when the sportsmen leap chasms and gorges hundreds of feet deep, or race down almost perpendicular inclines at more than express train speed. A high pitch of dramatic interest is sustained by the story which provides a legitimate excuse for the exhibition of this thrilling sport.

Jacob Fabian is the producer.

## Larry Semon Goes With Chadwick Pictures Corp.

An announcement has been made at the executive offices of Chadwick Pictures Corporation to the effect that Larry Semon, movie comedian, has been signed to head one of their four producing units for release during the season of 1924-25. The prancing comic will be starred for the first time in a series of five-reel de luxe comedies. This will be the fulfillment of Larry Semon's long delayed ambition.

Simultaneous with the announcement of the signing of Larry Semon came a statement from the Chadwick Offices that, Leon Lee, a well known producer, has been engaged to supervise the production of the Larry Semon Comedies. Production will be on the West Coast and starts immediately. The vehicle for Semon's initial five-reel comedy will be adapted from a famous stage play and will be announced shortly.

## Stop the Press News

All aboard for the Boston Convention! Canadian Exhibitors have every reason to be at the Copley Plaza on May 27, 28 and 29; and according to reports, the inducements from the standpoint of the entertainment committee are legion. This is to your interest, Mr. Exhibitor!

The Ohio Supreme Court has ruled that motion pictures are classified as theatrical performances, and as such come under Sunday closing law of the state.

R. A. White has resigned as sales manager for Wm. Fox.

Judge Lacroix of the Juvenile Court, Montreal, attributes the downfall of many young girls to the influence of the long kiss in the movies. The youthful delinquents frequently admit that curiosity provoked by the screen executions have led to experiments of their own which, however, have not brought the happy ending of the pictures.

Educational and Jack White deny in the Film Daily that there is any break between the firm and the director.

The Province of Quebec is up in arms against the Censor Board. Steps have been seriously taken to relieve the exhibitors' plight, Col. John A. Cooper and Pres. Sydney S. Cohen of the M.P.T.O., having placed the whole matter before Premier Taschereau, who promises proper consideration to the matter.

Grant Carpenter, Warner scenarist, was recently elected President of the Author's League of America at Hollywood. He was formerly a New York and San Francisco newspaper man.

## Additional Music Pleases Audiences

As an additional feature, the St. John Choral Society gave excellent programmes at the Imperial Theatre recently between the showings of "Pied Piper Malone." This music was of the finest and the selections chosen gave much pleasure. Two programmes were given, an extra price being charged for admission.



# Maritime Reviews

By ALICE FAIRWEATHER

(Exclusive to the Digest)

## "The Light That Failed"

PARAMOUNT

HAVING wept quarts when reading Kipling's famous novel "The Light That Failed" I provided myself with extra handkerchiefs and went alone to see the story on the screen—and wept some more but wouldn't have missed it for worlds. A more perfect Dick Helder than Percy Marmont it would be, one feels, impossible to find. As the artist-soldier, blinded but struggling against his blindness to finish his masterpiece, Percy Marmont fulfills all one's ideals. The character of Maisie Wells portrayed by Sigrid Holmquist was not so satisfactory but most people know that Maisie was not sincere, in the story, so they were not disappointed at the rather artificial portrayal by pretty Miss Holmquist.

But no criticism could be made of the acting of "Bessie" by Jacqueline Logan. As the girl of the London Streets, impudent, impulsive, revengeful, temperamental, loving and gay Miss Logan was wonderful indeed. It is true Bessie destroyed Dick's masterpiece as revenge for the spoiling of her love affair by Dick. But in the end Bessie makes up for the cruel act by bringing the lovers Dick and Maisie together and the happy ending is used so that the audience do not suffer too much. A very fine character is Torpenhow (David Torrence) the soldier friend, and his love for Dick makes a splendid appeal. There is plenty of sorrow in the picture but it is a fine story beautifully told and acted with even the most minor characters carefully chosen. And the dog "Binkie"—surely Dick's own dog for its love for its master was shown every moment it was on the screen. The picture is well arranged so that there are not too many war scenes and only the fine traits of bravery and comradeship are brought out.

\* \* \* \*

## "Nanook of the North"

REVILLON FRERES

Any appeal for aid in work among Esquimaux would be greatly assisted if the entire population of a town could be induced to see "Nanook of the North." Somebody, after sitting through the picture twice, said "I wasn't warm for a week." This is undoubtedly one of the finest films

ever put on a curtain—a picture which one feels is true and which holds the interest of everyone who sees it. It is most educational, amusing and thrilling with all sorts of heart appeal. Such a film is an answer to most of the criticisms levelled at the movies—and yet those people did not go to see it. A long letter in the St. John Times Star was written drawing attention to the merits of this film which takes the beholder right into the daily life of the Esquimaux, showing his struggle for existence, his industry, his cheerfulness and his love for his family. The building of the igloo, the fight with walruses, the intimate family life are all photographed with the utmost faithfulness. The children even like castor oil, in this queer Arctic land with its icy blasts sweeping across trackless wastes. See "Nanook" for certain I should advise, and have it as an argument the next time you meet one of those fireside critics.

\* \* \* \*

## "The Sporting Earl"

G. B. SAMUELSON

My friends tell me I'm too much given to praise but it's lots more fun than knocking. It gives me pleasure to praise a good picture like the "Sporting Earl." Good clean, wonderful races, fine scenery, well acted, what more could a picture lover want? And a dog who saves the famous race horses from being burnt to death thus foiling the villain. Melodrama! Well maybe, but we all love to see the hero and the heroine triumph and the bad man defeated. Victor Herbert as the Sporting Earl looked like a nice story book youth and one's sympathy was with him at once. Lilian Hall-Davis, a very pretty girl was the wife. The story tells of an English Earl with two nephews—one a sporty about-town fellow, the other a nice boy. The old Earl stages a fall off a cliff and a pretended death to see what will happen. He has previously disinherited the nice boy, not approving of his marriage with a French girl. The estate is left to the evil nephew—the stables with racers to the good youth. Virtue wins in the end, thanks to the assistance given by horses and dogs of whom "Rags" is a wonder. The races staged in this picture are among the very best ever seen and the entire picture is one which will send an audience home happy.

## Universal Signs

House Peters For

Two Year Contract

To Be Starred in Six Jewel Productions "The Tornado" First—"Miracle" Next.

UNIVERSAL has signed House Peters to make six big Jewel pictures over a period of two years. The first will be "The Tornado," from the famous melodrama by Lincoln J. Carter. This picture is scheduled as the last of the twelve big Jewels to be raised by Universal during the first half-year of the 1924-1925 season.

House Peters is one of the veteran stars of the industry. He has made pictures for almost every company in the business and was the star of several big Universal successes of a few seasons ago, notably "The Storm" and "Human Hearts."

"The Storm" was the most successful picture ever made by Universal. It has been played by more than 8500 theatres, a record which no other picture can equal. Virginia Valli, now a Universal star in her own right, was featured with Peters in "The Storm." "Human Hearts" was another Universal—House Peters success. The star says it is the best role he ever had. Mary Philbin, one of Universal's current favorites, first won the attention of the screen world by her work in that picture.

Peters will be remembered as the actor of Lubin's famous feature "The Great Divide," which made more than a million and a quarter dollars for that producer. He recently was starred in the Preferred Pictures success "Rich Men's Wives."

## Popular Film Man

Back in St. John

With Universal

Friends in St. John are very glad to welcome back to the city, Joe Lieberman, who was formerly here as manager of the Fox Film Corporation but who is now made manager of the Canadian Universal offices, St. John. Mr. Lieberman has been with the Preferred Pictures in Buffalo. While in St. John, Mr. Lieberman took a great interest in all things pertaining to motion pictures and was a general favorite.

Mr. J. Cathro, of the Canadian Universal, has been transferred to the branch in Calgary. Mr. A. E. Rolston, who was with Canadian Universal here, has resigned from the company.

Before Buying Pictures Read The Digest Advertising Pages.



# "The White Moth" is Lavish Levee-Tourneur Production

**First National Feature Starring Barbara La Marr and Conway Tearle Has Coast Premiere.**

**T**HE WHITE MOTH," a Levee-Tourneur production, and a current release of First National, had its world's premiere recently at Loew's State Theatre in Los Angeles. This marks the first time that a Maurice Tourneur production has had its first public presentation in a Pacific Coast city.

Following the run at Loew's State "The White Moth" plays in all West Coast Theatres, Inc., houses, simultaneous with the general release of the picture in first run houses throughout the country.

Barbara La Marr and Conway Tearle are co-featured in this picture, appearing for the first time in the Levee-Tourneur series for First National release. Miss La Marr, it is claimed, in the character of an American girl who becomes the idol of the French state, has one of the most unusual and appealing roles of her successful screen career. Tearle is cast as a wealthy bachelor who tries to save his younger brother portrayed by Ben Lyon from the clutches of the girl whom he believes to be a Parisian gold-digger. Charles La Roche and Josie Sedgwick complete the cast of principals.

Tourneur has outdone himself in supplying a lavish production for this picture, according to advance reviews received from those who have seen the picture. In depicting the interior of a Parisian theatre and staging much of the drama back-stage and in a theatrical atmosphere, Tourneur was capitalizing his intimate knowledge of the stageland of Paris. Before taking up motion picture di-

recting he was an actor and producer of stage plays in the French capital.

Scenes aboard a trans-Atlantic liner and in a luxurious New York apartment lend variety to the picture. "The White Moth" is an adaptation of a magazine story by Izola Forrester. It is a May release of Associated First National Pictures, Inc.

## Hobart Henley

### First at Work

### For New Merger

Hobart Henley, who recently signed a long-term contract with Louis B. Mayer, will be the first director to start production under the gigantic merger of the Metro-Goldwyn-Mayer companies. The noted director will film "Free Love," an original story by Benjamin Glazer.

Eleanor Boardman, who has just finished work in King Vidor's "Mary the Third" will play the leading feminine role opposite Conrad Nagel. Adolphe Menjou will play a similar type part in Henley's picture which won him fame in "A Woman of Paris" and "The Marriage Circle."

## Ray S. Peck Appointed

### To Rotary Committee

Ray S. Peck, director of the motion picture bureau of the Canadian Government at Ottawa, Ontario, has been appointed chairman of the entertainment committee of the Rotary Club of Ottawa for the ensuing club year.

## Coleman Makes

### Notable Installation

Supply Complete Equipment For  
Toronto's Fine New Prince  
of Wales Theatre.

**A** GREAT many complimentary remarks on the very excellent projection have been heard from those who have visited the new Prince of Wales Theatre, Danforth Ave., Toronto, and in this connection it is only fair to state that the projection problems of this theatre were left in the capable hands of J. H. Coleman of the Coleman Electric Co.

Mr. Coleman gave this installation his usual personal supervision and the results justify his good judgment.

Alternating line current is supplied to a General Electric Two-Arc Motor Generator Set which supplies 50 amperes of direct current to arcs at arc voltage. The projectors consist of two Model 1002-F De Luxe Motiograph Machines, direct from the factory with full pilot light equipment, reel end alarms, and Bausch & Lomb "Cinephor" lenses.

The projection room is otherwise well equipped with many modern devices and prospective purchasers of equipment would be well advised to personally inspect the Prince of Wales apparatus in order to see the latest equipment in operation.

The entire house is equipped with the same high standard, the convenience and comfort of the patrons being the goal set for this exclusive Danforth cinema.

When it is known that Roy O'Connor, one of the best known men in the industry in Ontario, has been given the management of the theatre its immediate appeal from the first crowded night of the premiere will be at once understood.

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# Digest Reviews Current Attractions

By H. M. BALL

## "Beau Brummel"

WARNER BROS.

*Through Regal Films*

JOHN BARRYMORE is one of the limited few who are able to make pictures mean something to the real lovers of drama. There are plenty of so-called stars, many of whom have had no "legitimate" experience, who are quite "voguey" as screen entertainers—but who else, I ask you, could have given us Beau Brummel?

Barrymore's portrayal of the gay young exquisite of Henry the Third's Court is glorious perfection. From the first pretty scenes when, as a gallant young officer of the Guards, he keeps tryst with his sweetheart, a dream creature destined to be another's bride, to the death scene in the French hospital for paupers the last few moments of the picture, there is exhibited that sheer genius which places Barrymore on the stage or screen without peers in America.

A lover, a trifle, a dandy, a soldier—he was always the captivating personification of the historic Beau, who, having love denied him, turned his whole life with remarkable astuteness into a plan for revenge against the society which had made so poignant his misery of heart.

Born in lowly circumstances the Beau's aspirations did not cease short of the throne, for he rode over all the various social stratas, captured the court and was the side kick of the Prince Regent before most of the modern lady killers could knot their bow ties! He said pretty things to the lovely Duchess of York and he toyed with many a high born lady, he set the styles, and coined the finest up to the minute slang of the day, he rescued the jovial Prince from many a near escapade, and finally—went too far. His vogue waned, for the world is fickle, and soon the gay gallant, with his silks, and his smiles and his—secrets, vanished from the favour of royalty. Ladies whose hearts he had caused to pitter patter sought to hold his interest, but without all he would have none of it; so the Beau lost heart, gave it up, and crossed to la belle France whose warm arms embraced gratefully the man seeking oblivion. First and last it is Barrymore's own work which raises this picture out of the ordinary and renders its interest so unusual—his wonderful acting is supported by

wizzardry in the art of make-up which must not be ignored here. Then there was an intelligence in direction that places Harry Beaumont in a very small and select group of directors, the touches of humor had no American flavor—they were "Merrie England" at its best! The beauty of the whole production, and the careful costuming and appointments made its great length seem nothing, for here surely, was the acme of interest and amusement.

Pretty Mary Astor was truly the good and beautiful Lady Margery Alvanly—a little lady to the manner born. But acting honors next to the star were undoubtedly claimed by Alec Francis, who as the faithful retainer of the Beau's gives an outstanding performance of great merit.

Willard Louis was delicious as the Prince Regent, Irene Rich as the Duchess had a small but decorative part, Carmel Myers as the temptress had a role less carefully shaded than the rest. But first, last and always it is John Barrymore's triumph!

\* \* \* \*

## "Plastograms"

EDUCATIONAL

"Plastograms" were introduced to Toronto recently "and a good time was had by all." Pretty little ushers from the mysterious darkness at the back of the theatre handed you out a piece of harmless looking cardboard which turned out to possess a mischievous pair of eyes—one red and one blue. In your seats you found that these gifts from Educational Pictures were to be adjusted "like they was a pair of specs"—and, oh Min, what miracles were wrought with the aid of those innocent favors!

Dignified dowagers, shingled little flappers, sophisticated society matrons and the "biddies" that make their lives so easy, shouted in unison at the movies' "third dimension"; and blase gents who never wielded a binocular for anything less arresting than a Follies Beauty stuck to Educational's "pense nez" and revelled in a new thrill.

These amazing pictures are photographed in such a way as to produce a new point of focus when seen through a red and blue lens simultaneously adjusted to the right and left eye, giving the illusion of depth. Thus when a young gentleman pictured, came up behind a wall and sent a long stick over the top in the direc-

tion of the audience it was not at all surprising that numerous persons were seen trying to dodge its sideways motions; equally interesting was the pictured operation of a dear little boy blowing water through a piece of hose—a man not usually perturbed in the movies was seen brushing the spray off his lapel!

The audiences who have had the fun of seeing "Plastograms" are high in their praise of the novelty, and declare that the thrill to be obtained therefrom is equal to the sensations of the Tickler, the Figure Eight and all the scenic railways put together! Certainly their shrieks of laughter bordered perilously on hysteria! Harold Lloyd has a rival in Educational's "Plastograms."

\* \* \* \*

## "The Virginian"

PREFERRED PICTURES

*Through Dominion Films*

It would be hard to find a "Virginian" that would fill the mind's ideal for the great host of readers who have voted this thrilling yarn the greatest western story of them all! The producers have caught the atmosphere splendidly and the picture tells a good story, but the hero of the book must ever remain a hero de luxe that not even Kenneth Harlan could bring to the screen altogether satisfactorily.

This young male star works diligently, however, and once you have adjusted your ideas to accept this vastly different hero, you are willing to concede it an excellent piece of screen entertainment. There is excellent dramatic value, delightful romance and several of the most thrilling features of the story admirably depicted, and scenically the picture is a triumph; but this is not all that can be said in favor of "The Virginian" for the picture represents Tom Forman thoroughly at home and enables a group of excellent and well known screen players to combine their efforts with this able director's.

Florence Vidor is delightful as the pretty school mistress from Vermont and complements very charmingly the love story with Harlan in the hero role. Russell Simpson is ideally cast as the sinister Trampas, Pat O'Malley gives conviction in the role of the irrational but loveable Steve and Raymond Hatton who apparently never makes a mistake in his character work, is the pathetic and misguided "Shorty" to the life.



# Pretty Little Impersonator Ready to Work for Fun

**Kathleen Clifford Dons Movie Make-Up for Career in Comedy Subjects.**

**K**ATHLEEN Clifford has donned make-up at the Christie Studio, adding one more famous name to the line-up which the comedy organization is announcing in its current subjects released through Educational Film Exchanges.

Miss Clifford will do a special two-reel comedy novelty, in which she will play a character similar to that which she did with wonderful success on the stage both in this country and abroad.

Gil Pratt will direct Miss Clifford in her first short comedy offering. The title of the story is "Grandpa's Girl," and it gives the actress an opportunity to appear both as a boy and as a girl in the picture.

The new Christie star has just finished a big part in Emmett Flynn's Fox production, "The Man Who Came Back," and she is also the feminine lead in the Frank Wood's production, "Richard, the Lion Hearted" which has recently been showing around the country. She was also in Paramount's "Kick In" and other feature pictures, but has never before appeared in short comedies.

Her career on the stage in addition to her well known vaudeville act included a long engagement with the Ziegfeld show; Savage's "Little Boy Blue," "Business Before Pleasure," "A Pair of Queens" and the Al Wood's play, "The Heart of a Child."

Her new comedy from Christie will be a June release.

## World Famous Ace Visits Valentinos at Paramount Studios

Capt. Nungesser, world-famous French Ace who arrived in New York recently, made a trip to the Long Island studio of Famous Players to visit Mr. and Mrs. Rudolph Valentino, whom he had met during their recent trip abroad. While at the studio Capt. Nungesser also met Capt. Lingwood, a Canadian army officer who has been decorated many times for bravery and who is now playing in "Monsieur Beaucaire" in which Rudolph Valentino is starring for Paramount.

Capt. Nungesser, who is credited with having brought down 102 German planes during the World War, is one of the most decorated men in the world, having been given medals by every one of the Allied nations in the war.



LEATRICE JOY

Paramount's brilliant young leading lady, who has recently been raised to stardom in her own features.

## Hodkinson's Winner "Miami" Shows Up Big

Acclaimed a Success at World's Premiere in Providence.

The Alan Crosland production, "Miami," with Betty Compson in the stellar role, was given its world's premiere presentation at the Rialto Theatre in Providence, R. I., April 28, where it opened for a week's run, attended by many socially prominent people who had met Miss Compson in Miami during the making of the picture, executives of the Hodkinson Corporation and many exhibitors from various parts of the New England territory.

Capacity business throughout the day and S. R. O. for the evening showings despite strong competition caused William J. Mahoney, manager of the Rialto Theatre, to send telegrams in glowing praise of "Miami" to all of his exhibitor friends and to the editors of the trade press.

No formal invitations were issued. The entire attendance was in response to newspaper advertising, the popular song hit tie-up and the publicity value in the title of the production.

# Broadway Theatre to Play Another Vitagraph Release

**Hugo Reisenfeldt Books Blackton Feature Starring Quartette Of Big Stars.**

**H**UGO REISENFELD, managing director of the Rivoli and Rialto Theatres, New York City, has announced that he will play "Between Friends," the picturization of Robert W. Chambers' famous novel, produced by J. Stuart Blackton for Vitagraph, at the Rivoli Theatre. Dr. Reisenfeldt has booked many Vitagraph specials recently for his Broadway houses.

"Between Friends," according to trade journal critics who attended the pre-view at Wurlitzer Auditorium recently, is one of the finest efforts in picture-production that Blackton has ever made. It has a cast of exceptional box-office value including Lou Tellgen, Norman Kerry, Anna Q. Nilsson, Alice Calhoun and Stuart Holmes. The drama deals with the relative greatness of man's friendship for man and man's love of woman.

The lavish settings which mark this production and the extraordinary camera effects accomplished by Mr. Blackton in this picture, as well as the smooth running continuity, make it

one of the real audience satisfying pictures of the spring season.

A powerful mental conflict suffered by a man wrecked with a desire for vengeance and the tortures of conscience are displayed on the screen with marvelous reality. The demonstration of the power of the mind in this picture marks an advancement in motion picture technique, and credit for the ingenious methods employed is due to Mr. Blackton's recent photographic experimentation.

## Hunchback Has Record Run in Halifax, N. S.

Halifax, N. S.—A record run is reported for "The Hunchback of Notre Dame" at the Orpheus Theatre, Halifax. A fine musical prologue was arranged to introduce the wonderful film and a splendid exploitation campaign carried out. The picture is having great success in Sydney and Moncton and its showing at the Imperial Theatre, St. John, is being eagerly anticipated.

# Universal Hustlers Convene Laemmle Presides in Chicago

**Dominion Representation Energetic — Universal Program and Policy For 1924-25 Creates Confidence.**

Universal's big Convention at the Drake Hotel, Chicago, brought forth gratifying results representing as it did a very live division comprising the United States and Canada from the middle west, and extending from Canada to the Southern States.

Carl Laemmle was there. Al Lichtman and all the home office executives.

The Canadian Division, large as life and peppy, was there in full force, with Clare Hague and George Jeffrey in command.

Mr. Laemmle announced that the year's program would consist of 24 Jewels, all to be in exchange offices before release dates. Five of these would be ready June 1st, celebrating the discontinuance of the program picture in the Universal studios, in favor of only the top-notch features.

## WESTERN TRADE

The rapidly increasing western trade is being given definite attention. Among the features being provided are: Six Hoot Gibson features, Six Jack Hoxie subjects, a series of six Range Rider pictures in which the finest available western stars will be associated.

There will be fifty-two Universal Century comedies, twenty-six single reel comedies, and twelve historical satires to be known as the "Hysterical History" releases.

There are to be five all star serials produced—one of these to introduce a most unusual cast of all the celebrities who have ever taken part in a serial of standing. There will be in addition to this imposing program fifty-two westerns in two-reel length. Twelve Jewels made on the schedule up to January are to be released August 3rd, twelve more to be announced sometime about the middle of October.

"The Hunchback of Notre Dame" will be released for general distribution so that this great subject will be available for all exhibitors.

Mr. Laemmle's policy is designed to make all Universal's first class products available to exhibitors according to their ability to pay—this scheme to be based on the seating capacity of the theatres. "Fair Play" is the Laemmle watchword.

Canada was well and brilliantly represented at the Convention. Among the Universal celebrities of the Dominion in attendance being:

Messrs. Lieberman, St. John; Le Duc, Montreal; Nelson Hooper, Montreal; Harry Law, Toronto; Bert Jeffrey, Western Ontario Sales Representative; James Kirkpatrick, Eastern Ontario Sales Representative; George F. Lawson and staff, Winnipeg; W. A. Sault, Calgary; R. A. Scott, Vancouver; Jim Cathrow, St. John, the last named having been transferred to Calgary, Mr. Sault coming to Toronto where he is extremely popular.

## Noted Men and Women Endorse "The Lullaby"

MANY noted men and women, including statesmen, mayors, educators and social workers have combined in an endorsement of the utmost

enthusiasm for Chester Bennett's "Lullaby," in which Jane Novak is being starred through F. B. O. release in Canada.

Dealing as it does with a phase of prison life which lends itself to widespread speculation and discussion, "Lullaby" already has focussed the deep attention of many leaders in current activities.

Many college professors who deal in courses in sociology requested special reviews of the picture.

"Lullaby" introduced Jane Novak as a young Italian mother who is flung into prison on circumstantial evidence, charged with having aided and abetted her husband in committing murder. In jail she gives birth to a daughter. The point, about which widespread discussion revolved, is whether a child born in prison should be taken from its mother or whether it should remain behind the bars to have its mother's care and devotion in the critical years of its life.

# C. C. Burr Makes Good With Excellent Program of Five

**Highly Satisfactory Features Presented During Year — With Brilliant Casts Represented.**

IN making a retrospect of the product of Burr Pictures, Inc., for the season of 1923-1924, producer C. C. Burr might well say his promise to the industry was more than performed. Instead of making four pictures, as contained in his initial announcement, the Burr organization made five, each of which were of high standard and played practically every first-run house in the country.

"Three O'Clock In The Morning," featuring Constance Binney and an all-star cast including Edmund Breese, Mary Carr, Edna May Oliver and William Bailey was the first production from C. C. Burr which proved to be a big one for all concerned.

In "Restless Wives," Burr produced another box-office smash, territory on which went very quickly. This society drama with its poignant theme featured in its cast such all star luminaries as Doris Kenyon, James Rennie, Edmund Breese, Burr McIntosh, Naomi Childers, Montague Love, Maude Sinclair, Edna May Oliver and Coit Albertson. Trade, newspaper and exhibitor criticisms at-

tested to its great worth as a sure-fire attraction.

"The Average Woman," with Pauline Garon, Harrison Ford, David Powell, Burr McIntosh, De Scia Mooers, Russell Griffin and Coit Albertson then followed and was quickly sold to the leading independent exchanges. The volume of bookings reported to date on this feature proved conclusively that the Burr product was living up to everything the Burr franchise holders had hoped for.

Next on the Burr list of productions and now being released is "Lend Me Your Husband" with another typical all-star, big Burr cast, which includes Doris Kenyon, David Powell, Dolores Cassinelli, J. Barney Sherry, Violet Messereau, Burr McIntosh, Connie Keefe, Coit Albertson and Helen D'Algy. Those who have seen "Lend Me Your Husband" declare it will prove to be among the biggest money-makers C. C. Burr has put on the market in his many years as an independent producer.

The last of the Burr pictures was "The New School Teacher," featuring Mickey Bennett and Russell Griffin, two of the most well-known and universally liked juveniles in pictures today.



# —are they playing them?

**RICHARD BARTHELMLESS**

with MAY McAVOY in

**"THE ENCHANTED COTTAGE"**

**CONSTANCE TALMADGE**

in THE GREATEST PICTURE SHE EVER MADE

**"THE GOLD FISH"**

**LEATRICE JOY**

in THOS. H. INCE'S TRIUMPH

**"THE MARRIAGE CHEAT"**

**BERT LYTELL - CLAIRE WINDSOR**

in THE PHOTOGRAPHED IN ALGERIA

**"A SON OF THE SAHARA"**

**SYLVIA BREMER**

and THE SCREEN'S GREATEST CAST

**"THE WOMAN ON THE JURY"**

**BARBARA LA MARR**

**CONWAY TEARLE**

in A STORY OF THE FRENCH STAGE

**"THE WHITE MOTH"**

**LEWIS STONE - ALMA REUBENS**

in THIS SEASON'S SENSATION

**"CYTHEREA"**

**BLANCHE SWEET**

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Vol. 16, No. 5.

TORONTO, CANADA

May 31st, 1924

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LILIES OF THE FIELD  
THE GOLD FISH  
A SON OF THE SAHARA

WHY MEN LEAVE HOME  
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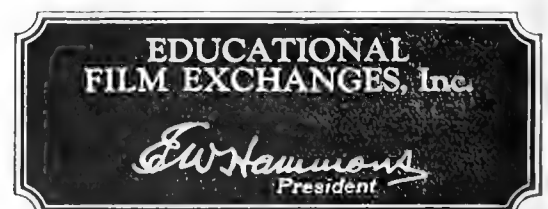
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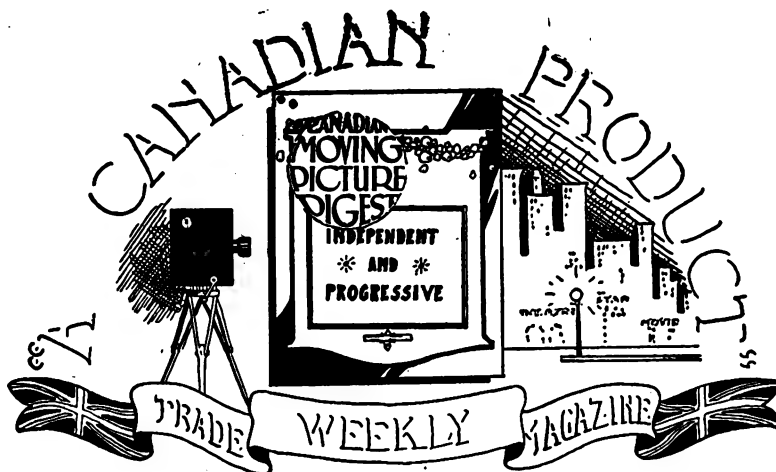
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**HARRIETT M. BALL**

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## "Genius on the Screen"

**J**OHN BARRYMORE in Motion Pictures adds distinction to the screen, for the Barrymore name is associated with that which stands for the very best in Drama. The Barrymores and Drews, same family, are the Aristocracy of Stagedom, not because of their very excellent social connection and patronage, but for their histrionic ability and artistry.

John Barrymore in "Beau Brummel" gave an astounding delineation of this character, bon viveur, knight of chivalry, gallantry, Schopenhauer of Love, companion of princes, dictator of fashion, fop, soldier of fortune; and then, Symbol and Senility and Decayed Glory.

In no expression of the many-sided character of this Brummel did Barrymore fail to convince, save perhaps in the scenes with the one woman he truly loved, could not get, and finally gave up as his last renunciation. Barrymore has been called the "great lover," and others, many we might say, found in his love scenes all the ardour and convincing atmosphere which Love demands of love. I saw him in these early scenes, before Life has made him its Pawn, expressing that attitude, that spirit in his love making which he expressed in words "Too tired to love." Perhaps he has not yet thrown off the charm of Hamlet, and this character's philosophy, for at times one glimpsed the Hamlet in Barrymore's Beau Brummel, but since these glimpses were but rare flashes, and indicative of an Art which is rare I have no cause for complaint.

Mary Astor as Lady Margery Alvanly, the one woman Brummel loved, created through her beauty, her fragile personality, just that subtle difference between herself and the "other women" which made this indifferent lover of all women adore her. Here is a little lady, possessed of a beauty which would have made Romney, Reynolds, Gainsborough, Lawrence and all the school of English Portrait painters seek her for their canvas, still able to remember that the Screen demands Intelligence from its Beauty and Ability from Beauty and Intelligence combined. I hope that we shall have the great pleasure of seeing Mary Astor's loveliness and art on our screen at frequent intervals.

The Prince, one of the Georges, played by Willard Louis, was a genial characterization. There was a nicety about his portrayal which fitted into the scheme of the picture and he made a most excellent foil for Brummel. It must have been pleasing to Barrymore to have been surrounded by a cast of players such as is assembled in this picture. All the characters which the plot found necessary to bring into intimate contact with the star, were portrayed by players of outstanding abil-

ity and intelligence. Irene Rich as the Duchess gave us a choice study, Carmel Myers, as the titled lady of much ardour and little discretion looked so tempting and pleaded for love so sensuously that I concluded only in Motion Pictures was it possible that she should remain unwooed. And last but not least as we tritely say, let it be recorded that next to Barrymore's Brummel shone forth brilliantly the work of Alec Francis as the devoted servant. Here was a revelation of character acting which would have saved the picture had all else failed.

Brummel has about it that "atmosphere of romance," that atmosphere of reality which will make it a favorite picture with all.

And now for Betty Balfour in "Love, Life and Laughter," a Welsh-Pearson production. Some may say from the "sublime to the ridiculous," but who shall say that the "ridiculous" is not at times sublime? Betty Balfour in her particular sphere is as fine an artist as Barrymore in his. When we compare or group people of talent with those of genius, it is indeed making sublimity ridiculous, but genius, expressing itself in any channel, as Tragedy, Comedy, Farce, Burlesque, still remains genius, and is sublime.

Betty Balfour has about her that Quicksilver vein of Artistry which illuminates the pictures she appears in. Not always has she been as happily cast as she is in this picture. Here she has an opportunity to express the varying moods the title indicates.

Frank Stamon, the poet-lover, looked the part and acted it with dignity and restraint. Harry Jonas, as the Toy-man proved a joy, as did his wife in quite a different way. Indeed all the character bits in this picture, as is usually the case in all English pictures but substantiate my statement that for character portrayals and general artistry of interpretation where characterization is individualistic and necessary, English pictures stand supreme as do their players in relationship to the Drama.

The story is a pleasing one, but a bit difficult to understand because of it being a story within a story, a manuscript which has been written by one of the players, who himself plays a leading role in the story which he unfolds. Perhaps some slight change can be made to help the continuity a bit at the beginning.

The sponsors of British Films will have in "Love, Life and Laughter" another English picture which will become a favorite.

—RAY LEWIS.

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# F. L. Vaughan Reviews Western Film Conditions

**Associated First National Branch Manager Numbers Nathanson Circuit Among Important Patrons.**

(By F. L. VAUGHAN)

FROM Winnipeg to Calgary, south vancement of understanding, Pas is a wide berth. In order to review conditions over that ground it would cause a person to consult more than the English language with a frequent use of the profane. Therefore, any of my readers who are outside the key points of the Western provinces will please pardon my refrain from making mention of them in this article and accept my apology on the grounds of limited space for its appearance here.

Winnipeg is the residence point for Mr. H. M. Thomas, Western Division Manager, Famous Players Corporation and buying for the Nathanson circuit is done here. I am glad to say that First National receives a lion share of the play dates over this circuit which is concrete proof of the quality of our product. The Capitol and Metropolitan Theatres are the first runs with Mr. Morton, who controls the destinies of several houses in the city of Winnipeg representing subsequent runs and a great friend of First National. Mr. Morton has just recently recovered from a very serious operation which was helped to a success by the news of a house record broken by "Ponjola" while he was a guest of the hospital.

In referring to "Ponjola," the box office reputation this picture has made all over the west must be mentioned. It played in Winnipeg with the thermometer registering 22 degrees below zero. Owing to the severity of the weather it was necessary to confine the exploitation to newspapers and advance theatre announcement and when the end of the week rolled around we knew that we had a picture that had 100% audience value and the ability to compel people to see it under any conditions. "Ponjola" then followed into Moose Jaw where Mr. Fields, of the Capitol Theatre, reported capacity business. Under Mr. Buchanan's management the Capitol at Edmonton also went over the top. But it remained for the Capitol at Calgary to smash to smithereens former box office figures and a few weeks later to repeat in a more sensational manner with "Flaming Youth."

Out here in God's country the majority of the population plant seeds a few weeks in the Spring and if fate is kind they reap the harvest in the

Fall. It is true that actual work done consumes but a few weeks but if Old Man Rust or any of his side kicks step in, the farmers just lay around the house for another winter, and about the nearest they come to attending theatres is to read newspaper advertisements. However, the West is a new country and at some later date may show a clean pair of heels to the older parts of Canada. Western exchange men and exhibitors are a big satisfied family having plenty to learn and eager to learn it. We try to understand one another's problems and help fight each other's battles.

First National has made rapid progress in the past year and the friendliness of exhibitors towards our company is constantly made stronger by the exceptional quality of our pictures backed up by the policy our company teaches us "Equality to all and enmity toward none."

## Exhibitors Were Not Arrested in Toronto

The article on page 7 of the DIGEST, issue May 24th, stating that six exhibitors were arrested, etc., through an error was published only in part. The article as intended should have read "Six exhibitors were arrested in Toronto recently for laxity in the matter of permitting unaccompanied children to enter their theatres" is the substance of a news item recently published in a U. S. trade paper. The statement is not based on facts. No exhibitors were arrested. The true account of this situation was commented upon in recent editorials of the DIGEST, urging exhibitors to work together to abolish the Act restricting the admittance of children under fifteen years when unaccompanied by an adult to motion pictures.-(Editor)

### WANTED!

**Motion Picture Theatre in Ontario. Population not less than 10,000.**

**Address: Manager, Box 7, Canadian Moving Picture Digest, 259 Spadina Ave., Toronto.**

## Great Advertising Campaign for "Judgment of the Storm"

**Palmer Prize Photoplay Written by Wife of Factory Hand Released by F. B. O.**

A READY-MADE audience of over thirty-five million people through the vast advance advertising campaign now being carried on by the Palmer Photoplay Corporation in no less than 25 of the most popular national magazines; a campaign making a home and heart appeal to 20,062,079 people, by telling them how Mrs. Ethel Styles Middleton, wife of a factory forman, wrote the prize scenario of their first production "Judgement of the Storm."

Great advertising campaigns have been carried on in the past, and are still being carried on by leading producers in the national magazines, because they realize the value of the tremendous public they can reach through this medium. It must be remembered, however, that before engaging on a campaign of this nature, involving enormous cost, producers must be certain that their productions will stand up to the promises they are making to the public. In a word this national advertising is a guaranteed assurance to the exhibitor that the picture must be a sound box office attraction. No producer can afford

to give a poor picture a national advertising campaign, because it not only means loss of money and loss of prestige, but loss of public confidence in his product.

The Palmer Photoplay Corporation, realizing that they had discovered and developed a highly talented scenario writer in Mrs. Middleton, and that the production of her work had resulted in a screen story with a new twist, a new idea, and a new surging, dramatic pull, decided on a huge national advertising campaign for the reason that they were confident that they were both "keeping faith with the public" and ensuring the exhibitor a sure fire box office success.

Their campaign was not, and is not, being limited to small ads in a few issues, but consists of full pages in 25 magazines; and this advertising has been going on consistently, month after month, since Sept. 1922: Hammering home the message to 20,062,079 fans.

"Judgement of the Storm" has its Toronto premiere at the Tivoli, week of Monday, May 26th.

Before Buying Pictures Read The Digest Advertising Pages.

Google

# Warner Bros. Productions Announced for 1924-5

**Twenty Classics of the Screen Follow Splendid Program of Last Season To Preserve High Standard Set.**

**D**URING the season 1923-24 Warner Bros. "Classics of the Screen" came into their own as the solid foundation on which the far-seeing showman built his business. The famous 18 "Classics of the Screen" were delivered as promised, and through sheer quality alone they made good.

For the coming season 1924-25 Warner Bros. announce they will offer 20 "Classics of the Screen" and that each and every one of them will be a real super-feature. If past performance is any guarantee of the future, Warner Bros. features should be the real "best bet" for exhibitors during the coming year.

Here is a list of some of the features that will be offered, and it is a most imposing one:

"Recompense," by Robert Keable, a sequel to "Simon Called Peter"; "The Lover of Camille," from the famous play "Debureau"; "My Wife and I," a domestic romance by Paul Bern; "The Dark Swan," by Ernest Pascal, author of "The Six Best Sellers"; "The Yoke," by Hubert Wales;

"The Narrow Street," by E. B. Morris; "The Dear Pretender," by Alice Ross Colver; "Eve's Lover," by Mrs. W. K. Clifford; "This Woman," by Howard Rockey; "A Lost Lady," by Willa Cather; "The Eleventh Virgin," by Dorothy Day; "The Light House by the Sea," by Owen Davis; "The Broadway Butterfly," by Pearl Keating; "The Age of Innocence," by Edith Wharton; two pictures featuring Rin-Tin-Tin, the wonder dog, the first going into production under the title of "Get Your Man," and the second to be announced later. There also will be a master production by the world-famous Ernest Lubitsch.

With such a line-up of high class productions and with the reputation of the Warner Bros. back of them, Regal say they know of no better advice to give exhibitors than to save twenty dates for the new Warner Bros. "Classics of the Screen."

Regal Films, Ltd., will continue to be the Canadian distributors of Warner Bros. pictures and the same good service will be given exhibitors that has served them in the past.

## Stop the Press News

The M. P. T. O. regular luncheon meeting will take place in the King Edward Hotel, Room G, on Monday, June 2nd instead of on Tuesday, June 3rd. This date will please be noted by exhibitor members for it is expedient that the meeting be well attended in view of the data on hand relative to this week's Boston Convention.

Screams of delight greet the hilarious Educational "Plastograms" wherever they are shown.

Full details of Boston Convention in next issue of the Digest.

## "The Fool"—A Fox Nearly Completed

Harry Millarde, one of the star directors for William Fox, announces that he is putting the finishing touches on the screen version of "The Fool" at the New York studios of that company. One big spectacle scene remains to be filmed — the dramatic miracle and mob scene set in "Overcoat Hall."

## Hodkinson Closes Deal

W. F. Seymour, eastern division manager, of the Hodkinson Corporation, closed a big booking deal this week with Famous Players for the showing in forty towns in the southern states, of "Miami" starring Betty Compson, "Wandering Husbands" starring James Kirkwood and Lila Lee, and the Bryant Wasburn-Billie Dove picture "Try and Get It."



GLORIA SWANSON

One of Paramount's most brilliant stars who will be seen in "Man handled" this season.

## Complete Campaign Book On "Borrowed Husbands"

Vitagraph has issued a special campaign book on "Borrowed Husbands," the David Smith production, in which Florence Vidor, Rockcliffe Fellowes, Earl Williams and Robert Gordon have the leading roles.

It tells concisely what the picture is, gives a synopsis of the story, is profusely illustrated with scenes from the action, and presents a variety of art advertising illustrations to be used for newspaper copy. There are reproductions of the exceptional colored billing, twenty-four sheet, six sheet, three sheet, and three ones, as well as an attractive marquis banner. A special herald is illustrated in the booklet and there are press stories sufficient for all publicity needs.

## Pauline Starke Busy

Pauline Starke is as busy as a traffic cop these days. She has just completed her role in the modern sequence of "Dante's Inferno," under the direction of Henry Otto, at the William Fox West Coast Studios, Hollywood, and will spend the next two or three days gathering up a wardrobe to be worn in Rowland V. Lee's production, "The Man Without a Country," in which she is one of the featured players. Mr. Lee has already started shooting on this picture but naturally Pauline cannot appear until her costumes are ready.

## Louise Fazenda In "Dizzy Daisy" Educational Riot

Jack White Directs Clever Star and Good Cast for June Release.

**J**ACK WHITE has assembled an exceptional cast for his next Jack White Comedy Special, "Dizzy Daisy" which will be released through Educational Film Exchanges, Inc., in June.

Louise Fazenda, in the stellar role will be surrounded by an array of comedy talent which White claims has never been equalled on the comedy screen. Lee Moran, featured in comedies for the past ten years will have a prominent role, as will Dick Sutherland, the well known heavy, Otto Fries, Jack Lloyd and sunshine Hart of the Educational-Mermaid organization, and Cliff Bowes and Virginia Vance, leading players in over forty Cameo Comedies released during the past two years.

Fred Hibbard, who has been directing Lloyd Hamilton, is directing.

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# Valentino Returns in Monsieur Beaucaire

## One of the Best in Paramount's Famous Forty

WHEN it was finally decided that Rudolph Valentino was to return to Paramount after a long and universally regretted absence from the motion picture screen, it was with the utmost care that the executives of the company set themselves to the task of choosing a vehicle which would be in keeping with the importance of the event. Recalling the great Valentino successes, it seemed desirable that the picture should combine, if possible, the love-interest of "The Sheik," the romantic coloring of "Blood and Sand" and the spectacle of "The Four Horsemen."

So "Monsieur Beaucaire," Booth Tarkington's story, with its romantic, colorful and spectacular background of the court of King Louis XV of France, was chosen. Sidney Olcott, who had recently scaled the heights of directorial fame with his production of "The Green Goddess" and "Little Old New York" and has just completed the Gloria Swanson picture, "The Humming Bird," was selected as the director. The task of adapting the Tarkington story was placed in the capable hands of Forrest Halsey.

"Monsieur Beaucaire" is unquestionably one of the greatest romances ever written. Most of the action takes place at the court of King Louis XV of France and in Bath, England, the favorite resort of the English nobility at that time. The characters portrayed are almost all real ones, who had a hand in the making of history, such as Mme. Pompadour, the Duc de Richelieu, Lord Chesterfield, Beau Nash and others.

### Love Theme Predominates

Briefly told, the story is of the young and attractive Duc de Chartres who, refusing to marry almost on sight the charming Princess de Bourbon-Conti, at the royal command, incurs the disfavor of the King and Mme. Pompadour, the power behind the throne, and is forced to flee the country. Reaching England he masquerades as a barber under the name of "Monsieur Beaucaire." Falling in with an English nobleman of French descent, who knows neither who Beaucaire is nor why he is in England, he gains access to the English court and meets and captivates the fascinating Lady Mary Carlisle, only to have her turn against him when she finds he is an imposter. A message

from the French king, bidding him to return to France and be forgiven, takes him back to the Princess whom he really loves.

Here is an opportunity for three separate and distinct love sequences, and in them Valentino is said to prove that he has not lost any of the ability to make love which has made him one of the most fascinating and compelling screen stars of today. "High powered" is the term applied to these love scenes by the studio officials during the making of the picture.

The costumes for "Monsieur Beaucaire" were designed and made in Paris, and besides being historically correct they are reported to be gorgeous beyond description. The same may be said for the sets, the elaborate scenic effects culminating in a reproduction of the famous Cascades in the Gardens of Versailles which has been pronounced the greatest scenic achievement of its kind ever accomplished within the walls of a studio.

Finally, consider the cast supporting Valentino: Bebe Daniels as the Princess de Bourbon-Conti, Lowell Sherman as King Louis XV, Lois Wilson as the queen, Doris Kenyon as Lady Mary, Paulette Duval as Mme. Pompadour, John Davidson as Richelieu, Oswald York, Lewis Waller, Ian MacLaren, Templar Powell, H. Cooper-Cliffe, Flora Finch, Yvonne Hughes, Florence O'Denishawn, and fifty others.

### Gloria Swanson

#### In "Manhandled"

If the average exhibitor were asked to name only one of the vital features that influence the effective exploitation of a picture, he would undoubtedly emphasize the tremendous importance of a good title. This fact was strikingly brought out recently by S. R. Kent, Paramount's General Manager of Distribution, when he forcefully declared that "a 75 per cent picture with a 100 per cent title is a better box-office draw than a 100 per cent picture with a 75 per cent title."

All of which is merely an introduction to the statement that in "Manhandled," Paramount believes that exhibitors have not alone a title that carries a terrific box-office wallop but a 100 per cent story, and a 100 per cent star, director and supporting cast.

"Right now when 'The Humming Bird' is shattering box-office records from one end of the country to the other, and 'A Society Scandal' is adding thousands to the other countless thousands of her admirers, Gloria Swanson is regarded as one of the few genuine, sure-fire, never-failing box-office bets. Her pictures invariably make money for exhibitors," Paramount declares.

The plot as well as the title of "Manhandled" is Mr. Kent's own idea. Arthur Stringer put it into story form for the Saturday Evening Post and it was adapted by Frank Tuttle. Miss Swanson has the role of a shop girl in a department store who climbs the social ladder, getting furs, expensive jewelry, everything her heart desires, only to find after reaching dangerous heights that honest love is the best.

In preparation for the part she spent several strenuous days of close-up study of how shop girls in New York live. She worked a day in one of New York's largest department stores to get a line on how shop girls think and act. Later she ate several meals in a Bronx boarding house, the kind that is shown in the picture. To cap the climax of her work in getting atmosphere, she picked the rush hour to take her first subway ride in New York. She fought the crowd at Times Square, followed the green line assiduously and did everything the underground commuters do twice a day in the big city.

All in all, it is said to be a part ideally suited to Gloria's numerous dazzling dress creations and of displaying the flashing dramatic ability that so delighted the millions who saw her in "Zaza" and "The Humming Bird."

Allan Dwan, whose directorial genius was first recognized in "Robin Hood" and who directed Miss Swanson in "A Society Scandal" and "Zaza," is producing "Manhandled."

An exceptional supporting cast has been assembled, headed by Tom Moore, who added to his screen laurels by his fine performance in "Big Brother."

"Judgment of the Storm" opened a week's engagement at the Tivoli, Toronto, and has created tremendous interest being one of the finest productions booked at that house according to management and public alike.

Before Buying Pictures Read The Digest Advertising Pages.

# Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the DIGEST.)

MONTREAL, May 27.—There are many conflicting rumors in circulation here just now concerning the future of some of the big motion picture houses. The establishment of a Canadian Keith circuit, involving the merger of theatrical interests announced in *The Digest* two weeks ago, will, it appears, involve also some of the movie houses. Mr. Nathanson, of Toronto, who was brought into the deal by the arrangement in regard to the Hamilton houses, is anxious to sell one of his three Montreal theatres—the Capitol, the Palace or Loew's. E. F. Albee, head of the Keith circuit and organizer of the new deal for a Keith Canadian company, was in Montreal during the week, and in company with Mr. Nathanson he inspected the three houses mentioned.

No decision was arrived at, but there are many angles to the situation which may be straightened out in various ways. For instance, it is possible that Mr. Albee may buy the Palace, rebuild the stage, play Keith vaudeville there and utilize the Princess, the present leading Keith house here, for first-class legitimate attractions. Or he may take Loew's for the vaudeville. It is hardly likely that the Capitol policy will be changed. That house is Mr. Nathanson's first pet for films, and it is a deliberately designed film house. The trouble here is that Montreal has no first-class legitimate house for drama next season. The present mess over His Majesty's is such a tangled affair that it is likely to attract nothing but legal attention for a long time to come, and in any event the house has been extremely unpopular for some years past — due to bad management, shocking neglect of the city's interests, and a suicidal policy of grab. The Princess, on the other hand, was a first-class legitimate theatre under Abbie Wright's popular and extremely capable management at the outset, and when it was rebuilt after the disastrous fire, it was designed specially for adaptation to drama at any time. Its stage and other accommodation is entirely adequate for any theatrical entertainment, and would involve no change either of construction or otherwise.

The most likely development is that either the Palace or Loew's will be taken over by Mr. Albee in the Keith Canadian company, and used for first-class vaudeville, and that the Princess will revert to its original policy of high-class legitimate attractions. Such a change would be welcomed by the entire theatre-going community, who have become thoroughly sick of His Majesty's theatre, which is old-fashioned, poorly equipped, and uncomfortable. The policy of the Imperial would be unchanged—vaudeville and pictures, with an excellent selection of the best Keith acts, excluding only the most expensive headline attractions.

Nothing will be settled until Mr. Albee's return from Ottawa, where he has gone to clear up the situation there, which involves the taking over of the Loew house in that city, but the present indications are along the lines mentioned. Montreal is certainly overloaded to-day with first-class movie houses and the development would clear the situation thoroughly, in addition to ensuring a satisfactory theatre for legitimate drama—and that is very badly needed indeed. His Majesty's is for sale, and would make a good garage with the necessary interior alterations. Its day as a first-class legitimate house is over, in any event.

Last week two pictures of quite unusual merit were shown at the leading houses, in addition to an undersea film at Loew's which drew very large audiences. Photography under water has made such amazing strides in the last few years that the results are bound to astonish even those who imagine they have kept up-to-date with developments, and some of the scenes in the Loew picture "The Uninvited Guest," are not only of unusual loveliness but of unbelievable realism. For instance, there is a fight between a man and an octopus that is fully as exciting as that described with so much detail by Victor Hugo in his famous novel. There are undersea scenes taken in color that are lovelier than any paintings done from the imagination, and there are visions of undersea forests and other wonders of the deep that simply stagger the imagination. Naturally a diving contest was indicated as "the added attraction" in this particular interest, and it went off very well indeed, as

did the fact that the leading act on Loew's vaudeville bill for the week was also a diving act.

\* \* \* \*

At the Palace Theatre, Mae Murray was featured in a novelty film entitled "Midnight Madness." It is a strange, somewhat improbable story of a girl in Mexico, a descendant of exiled French parents, who inherits her ancestor's midnight madness—a strange passion for folly that overcomes her at midnight. How this madness leads her into stirring adventures at a time when the man who seeks her fortune—a wicked uncle, of course—is planning a political coup is vividly told. The film contains some attractive scenes of life on a Mexican ranch, but it is chiefly remarkable for Miss Murray's clever and astonishingly versatile work in the role of the girl—a role that makes unexpected demands upon her histrionic skill. Miss Murray has not been content to stand still, and she shows a rare command of subtly shaded moods in her portrayal of the heroine. It is a double role only in the sense that at the outset she portrays her graceful and wayward ancestor flitting about the Parisian cabarets of the time of Napoleon and Eugenie. The film is well done—photography, acting in all supporting roles, scenic background and titles. It affords good entertainment throughout, and all the censors could do was to cut out the climaxes of the most thrilling scenes—which they did.

\* \* \* \*

There has been some considerable talk of late about the unnecessary pace at which some films are run off—a pace that makes the action unnaturally swift and robs the audience of a good deal of the pleasure they might otherwise secure from the illusion of reality. That this is true of most of the news films cannot be denied. People run instead of walk, and the pace at which regiments or parades move is simply ridiculous. And it might all be changed by extending the time of running for a few minutes. Surely it would be better to cut the programme down five or ten minutes, and run the films at a proper pace rather than try to cram so much in, and have the films partly ruined thereby?

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# THE NEW FAMOUS 40 Paramount Pictures

FOR FALL AND WINTER ~ ~ 1924-5



## Release Dates of The Famous Forty

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| <p><b>Aug. 4 "MANHANDLED."</b><br/>Starring GLORIA SWANSON. AL-<br/>LAN DWAN Production. By Arthur<br/>Stringer. Adapted by Frank Tuttle.</p> <p><b>Aug. 11 Zane Grey's "WANDERER OF THE<br/>WASTELAND."</b><br/>IRVIN WILLAT Production. Jack<br/>Holt, Kathlyn Williams, Noah Beery,<br/>Billie Dove. Adapted by G. C. Hull and<br/>V. Irvin.</p> <p><b>Aug. 11 "CHANGING HUSBANDS."</b><br/>Starring LEATRICE JOY. From<br/>"Roles" by Elizabeth Alexander. Direct-<br/>ed by Frank Urson and Paul Iribe.</p> <p><b>Aug. 18 "MONSIEUR BEAUCAIRE."</b><br/>Starring RUDOLPH VALENTINO.<br/>SIDNEY OLCOTT PRODUCTION.<br/>With Bebe Daniels, Lois Wilson, Doris<br/>Kenyon, Lowell Sherman. From Booth<br/>Tarkington's novel and the play by Tar-<br/>kington and E. G. Sutherland. Screen<br/>play by Forrest Halsey.</p> <p><b>Aug. 18 "UNGUARDED WOMEN."</b><br/>ALAN CROSLAND Production. Bebe<br/>Daniels, Richard Dix, Mary Astor.<br/>Story by Lucy S. Terrill. Screen play<br/>by James Creelman.</p> <p><b>Aug. 25 "THE ENEMY SEX."</b><br/>JAMES CRUZE Production. Betty<br/>Compson. Owen Johnson's novel.<br/>Adapted by Walter Woods and Harvey<br/>Thew.</p> <p><b>Aug. 25 "COMPROMISED."</b><br/>Starring POLA NEGRI. DIMITRI<br/>BUCHOWETZKI Production. By Sud-<br/>ermann. Adapted by Paul Bern.</p> <p><b>Sept. 1 "THE MOUNTEBANK."</b><br/>HERBERT BRENON Production. Ern-<br/>est Torrence, Anna Q. Nilsson. From<br/>Wm. J. Locke's novel. Adapted by Wil-<br/>lis Goldbeck and Julie Herne.</p> <p><b>Sept. 8 "THE COVERED WAGON."</b><br/>JAMES CRUZE Production. By Emer-<br/>son Hough. Adapted by Jack Cun-<br/>ningham.</p> | <p><b>Sept. 15 "MAN WHO FIGHTS ALONE."</b><br/>Starring WILLIAM FARNUM. WAL-<br/>LACE WORSLEY Production. With<br/>Lois Wilson. By Wm. Blacke and J. S.<br/>Hamilton. Screen play by J. Cunning-<br/>ham.</p> <p><b>Sept. 15 "SINNERS IN HEAVEN."</b><br/>ALAN CROSLAND Production. Bebe<br/>Daniels, Richard Dix. By Clive Arden.<br/>Screen play by Frank Tuttle.</p> <p><b>Sept. 22 JAMES OLIVER CURWOOD'S "THE<br/>ALASKAN."</b><br/>Starring THOMAS MEIGHAN. HER-<br/>BERT BRENON Production.</p> <p><b>Sept. 22 "FEET OF CLAY."</b><br/>CECIL B. DeMILLE Production. Rod<br/>LaRocque, Estelle Taylor, Victor Var-<br/>coni. By Margareta Tuttle. Adapted<br/>by B. M. Dix and Bertram Millhauser.</p> <p><b>Sept. 29 "OPEN ALL NIGHT."</b><br/>Adolphe Menjou, Jetta Goudal. By Wil-<br/>lis Goldbeck. From Paul Morand's<br/>stories. Directed by Paul Bern.</p> <p><b>Oct. 6 "A WOMAN OF FIRE."</b><br/>Starring GLORIA SWANSON. AL-<br/>LAN DWAN Production. From<br/>"Queen's Love Story" by Mary R. Rine-<br/>hart.</p> <p><b>Oct. 13 "EMPTY HANDS."</b><br/>VICTOR FLEMING Production. Jack<br/>Holt, Jacqueline Logan. By Arthur<br/>Stringer.</p> <p><b>Oct. 13 "THE FEMALE."</b><br/>Starring BETTY COMPSO. SAM<br/>WOOD Production. By Cynthia Stock-<br/>ley.</p> <p><b>Oct. 20 "SPRING CLEANING."</b><br/>WILLIAM DeMILLE Production. Bet-<br/>ty Compson, Adolphe Menjou, Huntly<br/>Gordon. Screen play by Clara Beranger<br/>from F. Lonsdale's play.</p> <p><b>Oct. 20 "WILD MOMENTS."</b><br/>Starring BEBE DANIELS. ALAN<br/>CROSLAND Production. From Clyde<br/>Fitch's story.</p> <p><b>Oct. 27 "FORBIDDEN PARADISE."</b><br/>Starring POLA NEGRI. LUBITSCH<br/>Production. By Paul Bern.</p> |
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## Famous-Lasky Film Service Limited

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# THE NEW FAMOUS 40 Paramount Pictures

FOR FALL AND WINTER ~ ~ 1924-5



## Release Dates of The Famous Forty

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| <p><b>Oct. 27 "STORY WITHOUT A NAME."</b><br/>IRVIN WILLAT Production. Agnes Ayres, Tony Moreno. By Arthur Stringer.</p> <p><b>Nov. 3 "MERTON OF THE MOVIES."</b><br/>Starring GLENN HUNTER. JAMES CRUZE Production. From the novel by Harry L. Wilson and the play by Kaufman and Connolly.</p> <p><b>Nov. 10 "WHISPERING MEN."</b><br/>Starring THOMAS MEIGHAN. By Booth Tarkington. Directed by Victor Heerman.</p> <p><b>Nov. 17 "WORLDLY GOODS."</b><br/>Starring AGNES AYRES. By Sophie Kerr. Directed by Paul Iribe and Frank Urson.</p> <p><b>Nov. 17 Rex Beach's "A SAINTED DEVIL."</b><br/>Starring RUDOLPH VALENTINO. JOSEPH HENABERY Production. From "Rope's End." Screen play by Forrest Halsey.</p> <p><b>Nov. 24 "HEADLINES."</b><br/>Starring RICHARD DIX. R. H. BURNSIDE Production. From "Contraband" by Clarence B. Kelland.</p> <p><b>Nov. 24 Zane Grey's "THE BORDER LEGION."</b><br/>VICTOR FLEMING Production. Jacqueline Logan, Antonio Moreno.</p> <p><b>Dec. 1 "THE CAFE OF FALLEN ANGELS."</b><br/>JAMES CRUZE Production. By Leroy Scott.</p> <p><b>Dec. 8 "THE BEAUTIFUL ADVENTURESS."</b><br/>Starring BETTY COMPSON. From "The Heart of a Thief" by Paul Armstrong.</p> <p><b>Dec. 15 "THE COAST OF FOLLY."</b><br/>Starring GLORIA SWANSON. ALAN DWAN Production. From Coningsby Dawson's novel.</p> | <p><b>Dec. 22 "PETER PAN."</b><br/>HERBERT BRENON Production. Assisted by Roy Pomeroy. From Sir I. M. Barrie's famous story.</p> <p><b>Dec. 29 "NORTH OF 36."</b><br/>IRVIN WILLAT Production. Jack Holt, Ernest Torrence, Jacqueline Logan, Noah Beery, Tully Marshall. By Emerson Hough.</p> <p><b>Dec. 29 "ARGENTINE LOVE."</b><br/>ALAN CROSLAND Production. Bebe Daniels, Ricardo Cortez. By Vicente Blasco Ibanez.</p> <p><b>Jan. 5 "THE HONOR OF HIS HOUSE."</b><br/>Starring THOMAS MEIGHAN. By Andrew Soutar. Directed by Victor Fleming.</p> <p><b>Jan. 5 "A WOMAN SCORNEO."</b><br/>Starring POLA NEGRI. DIMITRI BUCHOWETZKI Production. From a story by Perley P. Sheehan and the play by Owen Davis.</p> <p><b>Jan. 12 "MANHATTAN."</b><br/>Starring RICHARD DIX. From "This Side of Paradise" by F. Scott Fitzgerald. Directed by Paul Sloane. Supervised by Forrest Halsey.</p> <p><b>Jan. 19 "LITTLE MISS BLUEBEARD."</b><br/>Starring BEBE DANIELS. From the play by Avery Hopwood and Gabriel Dregely. Directed by Frank Tuttle.</p> <p><b>Jan. 19 "THE GOLDEN BED."</b><br/>CECIL B. DeMILLE Production. Rod LaRocque, Estelle Taylor, Victor Varconi. Screen play by Jeanie Macpherson. From Wallace Irwin's novel.</p> <p><b>Jan. 19 "PLAYTHINGS OF FIRE."</b><br/>Starring AGNES AYRES. Directed by Frank Urson and Paul Iribe. By Forrest Halsey.</p> <p><b>Jan. 26 "A BROADWAY BUTTERFLY."</b><br/>WILLIAM DeMILLE Production. By Clara Beranger.</p> |
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## Famous-Lasky Film Service Limited

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# Film Booking Offices Embark on New Era

**Good Products Backed by Strong Selling Force Promises Well  
For Canadian Organization.**

P. E. Taylor, General Manager of the Film Booking Offices, announces the personnel of the company's organization in Canada which is now complete.

Mr. Jack Allen is Service Manager at Toronto. Mr. Walter Kennedy, Mr. J. S. O'Donnell and Mr. J. E. Butler comprise the Ontario Sales force.

Montreal branch office is in charge of Mr. W. E. Allen who formerly represented F. B. O. in the Maritime provinces. Mr. W. Gould is manager at Winnipeg and Mr. T. H. Davey at Calgary and Vancouver, while Mr. S. H. Deck succeeds Mr. Allen at St. John.

Every member of the Canadian or-

ganization is an experienced and successful film man who understands the exhibitors' requirements, and who will, at all times, do his utmost to co-operate with them.

In conversation with the Digest, Mr. Taylor said: "I am proud of our Canadian organization. The boys are naturally very enthusiastic about our new product and have promised me wonderful results.

"With our new policy of more prints, which means films in good condition always, and with a line up of real quality pictures backed by an efficient selling force, F. B. O. embarks on a new era of prosperity in Canada.

Congratulations to Messrs. Le Duc and Hooper, the best little fixers that Clare Hague and Geo. Jeffreys ever met. Montrealers who want any little fixing done had best call on these capable gents. Be able to stand the shock of a loss, however.

## "Barbara Frietchie"

**Hodkinson Protected**

Prompted by a report published in one of the U. S. trade journals to the effect that "Barbara Frietchie" was not protected by copyright, the Hodkinson Corporation upon behalf of the producers has issued a statement declaring that the production is fully protected under copyrights held by the Clyde Fitch Estate.

The Motion picture production of "Barbara Frietchie" in which Florence Vidor will be starred, will be an adaptation of the famous Clyde Fitch play, produced under rights purchased from the Clyde Fitch estate, and any attempt to infringe these rights will meet with prompt legal action.

## Continuities For Two

**Under Way At Coast**

Continuities are now being written on the West Coast under the personal supervision of Albert E. Smith, president of Vitagraph, for "The Road That Led Home" by Will E. Ingersoll, and "The Garden of Charity" by Basil King, author of "Let Not Man Put Asunder." They will go into production during the early summer. Mr. Smith has not yet selected the directors for these two productions. A motion picture star who is one of the three biggest box office attractions of the day has been tentatively engaged for "The Garden of Charity." Mr. Smith is expected to announce the signing of the contract for this player at an early date.

## Side Lights On Universal Convention At Chicago

Lieberman may be a wonder as a salesman—as a Jack player he is considered a toe dancer!

Will some friend of James Kirkpatrick please inform the Digest why this gentleman likes his taxis before 6 a.m.

Will Toronto exhibitors please advise the Digest how come Harry Law could afford to be out on the streets after 7 p.m. and who educated him to sing "Pitfalls of a Great City."

## "Tootsie Wootsie"

**New Christie with**

**Neal Burns Starring**

The latest Christie Comedy starring Neal Burns is called "Tootsie Wootsie," production having been finished under the direction of Archie Mayo. Vera Steadman and Earl Rodney play the principal parts with Burns. Much comedy is derived from the ridiculous things a father will do to amuse his child and anyone who has had experience must realize that a father can appear pretty ridiculous at times under such circumstances.

## Quality Counts !!

The Prince of Wales, Toronto's magnificent new theatre of 1,000-seat capacity, made sure of the excellence of their projection by installing equipment supplied by us, consisting, among other items, of

TWO DE LUXE MOTIOGRAPH PROJECTORS  
and  
ONE 50-50 G-E. A.C. TO D.C. MOTOR GENERATOR  
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# Digest Reviews Current Attractions

By H. M. BALL

## "Thy Name Is Woman"

METRO

*Through Regal Films*

FRED NIBLO has struck the quality note with "Thy Name Is Woman"; for in the Metro production, Barbara La Marr is given a dramatic costume part which reveals her grace of stature as attractively as it does her ability in emotional work; Ramon Navarro, whose name means a good deal, thanks to Rex Ingram, justifies his reputation as a screen idol in a most romantic role; while William V. Mong, who is an actor to be reckoned with always, gives a performance that would have made the picture had the other stars failed.

Beautiful photography and consistently good lighting make it easy to bear with the unnecessarily long footage which characterizes this feature as it has many other good pictures this season. Supported by other popular screen celebrities including Robert Edeson, Wallace MacDonald and Edith Storey, you have something very interesting to talk about, apart from the story altogether, when you announce "Thy Name Is Woman."

Navarro is ideally cast in the role of a young recruit in the Spanish army who has a chance to win his sergeant's stripes, by gathering data for the military relative to the activities of a band of liquor smugglers whose leader is Pedro, dweller in the wild mountain heights of the Pyrenees. Pedro has a beautiful wife whose beauty is wasted -- save for Pedro who adores to deck her in exquisite gifts of lace or rich broderies which he brings her—contraband of course, and therefore all the more alluring. The young soldier, according to orders from headquarters, must win his way into the confidence of the young wife in order to spy upon the smugglers. Youth and propinquity—he quite naturally falls in love with the beautiful wife; and when his love is reciprocated they plan to flee from the hovel in the mountains. Pedro, whose love is greater than his desire for life, stabs the unfaithful one and then falls dead at her feet.

The double casualty might prove too much for the fans had a romance not been nicely brewing; but as it happens everything is all right when the Commandant's daughter wheedles papa and secures the young soldier's pardon, he not having carried out his

officer's command. The inevitable happy ending is therefore achieved in spite of the double-barreled tragedy well on in the last reel.

The only general fault to find is the tremendous detail of the production, but the splendid work of the three leading actors make it easy to watch, and Fred Niblo's good taste and thorough direction add value to the appeal.

\* \* \* \*

## News Reels

One of the finest news subjects seen in many weeks was Pathé's presentation of the Grand National, England's great steeplechase event over a course that is a course—extending somewhat over four miles! The superb horsemanship displayed in the jumping and racing of the horses, the dramatic effect of the spills, the thrill of casualties at the various obstacles, the finish—all were marvelously photographed both in slow motion and regular speed.

It is reported that forty-five cameramen "shot" the event, and having seen the film I vote it one of the most satisfactory and thrilling results of any effort put forward to date on the part of the news men who laugh at risk in order to furnish the fans with the latest in current happenings.

\* \* \* \*

## "Love, Life and Laughter"

WELSH-PEARSON

*Through Regal Films*

Probably no other bit of fair femininity has done as much as the vivacious Betty Balfour "to give the lie" to that foolish impression that the British are lacking in a sense of humor. Certainly no one else has done more to kindle American interest in British screen production; and in the new Welsh-Pearson release, "Love, Life and Laughter," which Regal Films have secured for Canadian distribution, we have one of the most exquisite blends of humor and pathos it has been my good fortune to see in the silent drama.

"Tip Toes" is an inspired characterization! Only Betty Balfour could have injected so much life and laughter without overdoing the part; and certainly the pretty star has every right to claim love as her reward in the final fade-out. There are bits which rise to the pinnacle of genuine entertainment and as usual the

least of the parts are taken by men and women whose abilities place these lesser parts on a stellar plane.

"Love, Life and Laughter" is the delightful story of a happy little orphan who has joined the chorus, and who, through sheer good humor and a willingness to work achieves stardom in the Music Halls of London. The object of her affection is a budding author but his ambitions are those of the dreamer and the idealist so his success does not come till failure and suffering have been his most frequent companions. The contrast of their careers grips his heart and he believes little "Tip Toes" to be lost to him forever.

But they have sworn to meet again at a certain time on a certain day and "Tip Toes" finds her hero in time to tell him that his romance of their own lives has been accepted by the publishers. Fame and fortune now smile upon the young idealist and love requited pales the glory of them both.

The poverty-stricken lodgings in which the Boy and the Girl first meet provide shelter for a group of remarkable characters—typical dwellers of the less beautiful side of "London Town." The landlord of this amazing mansion is a mild old gentleman who sells in the streets, toys of his own manufacture. His philosophical outlook, cultivated in view of a domineering wife, is superbly displayed in many quaint and whimsical scenes with that estimable lady, and with "Tip Toes" whose joyous point of view buoys up the ancient balloon-maker, no matter what his trials may be.

Though few will recognize the personnel of the cast supporting Miss Balfour, their work will carve itself upon the minds of those who are seeking for the best in picture entertainment; and with productions such as this the British screen will soon make their names "mean something" to Canadian audiences. Therefore, we list them: "Tip Toes," Betty Balfour; the Boy, an idealist, Harry Jonas; the toy maker, Frank Stamon; his wife, a martyr, Annie Esmond; her "female friend," Nancy Price; Charlie, Eric Smith; Lily of the Valley, Sidney Fairbrother; the old musician, Harry Speerman; his daughter, Audrey Ridgwell; the rich man, Gordon Hopkirk. A few more pictures like this one, and English pictures will have little to fear in American competition!

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# ANNOUNCEMENT

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**Regal Films Limited** take great pleasure in announcing to the Exhibitors of Canada the completion of an arrangement whereby they become the Sole Canadian Distributors for the **Metro-Goldwyn Pictures** for a period of years.

By the recent merger the **Metro - Goldwyn Company** have become the foremost producers of motion pictures in the world and will be your most powerful source of picture supply.

There will be approximately **Sixty-Five** releases during the season 1924-1925. All of **exceptionally high-grade quality**. Among the first to be released will be **Rex Ingram's "The Arab," "Revelations," "Tess of the D'Urbervilles," Jackie Coogan in "Little Robinson Crusoe," Ramon Navarro in "The Red Lily," Von Stroheim's "Greed" Marion Davies in "Janice Meredith"** and many others of the same high calibre.

In a short time we will be able to make a complete announcement which will give full details of the wonderful line of feature pictures to be produced by this powerful organization. Until that time you will be well advised to **hold all dates open until you know what will be offered by the Metro-Goldwyn Company.**

---

## REGAL FILMS LIMITED

Sole Canadian Distributors for

***Metro-Goldwyn Pictures; Pathe Pictures; Warner Bros. Pictures; Betty Balfour Pictures; British and State Right Super-Features.***

# Evolution of the Film Industry in England

By ALFRED ROSE  
(Continued)

**T**HE FILM INDUSTRY in England could continue its stride forward at a faster pace.

The capitalists saw the favorable reception accorded good films, and films sufficiently boosted, and became less reluctant to finance film enterprises. Consequently the producers could turn out, or at least attempt to turn out, more ambitious pictures, having greater resources at their command.

The competition became more and more acute as the industry grew in importance, so much so that when some producers had the idea of offering big spectacular films, and succeeded with them, their competitors thought themselves compelled to follow suit. Unfortunately, many did not realize that the success of the first big films was due to the extreme care given to every detail of their production (story, mise en scene, acting, etc.) and not merely because of their different and sumptuous sets and costumes. Their idea being only to produce very expensive productions, they realized but too late the danger of such a policy.

This was only a phase in the evolution of the film industry in England, but it had the advantage of getting the producers back to sanity, by bringing them very disagreeable surprises. Production in England could at last be undertaken on more rational lines.

5. Development of the British Film Industry on the world market, and especially on the markets of the British Empire.

A boom in production could only exist with a corresponding boom in the exploitation end of the industry. The British producers therefore availed themselves of the American methods of film dealing, which they even perfected when necessary, to obtain from their own as well as the foreign countries adequate returns on their increased expenditures, as well as sufficient profits to warrant the production of films on an ever larger scale.

For a long time, their efforts were mainly drawn to getting into the American market, considered as the Promised Land. Every film produced in England was taken over to America, but only in a few cases were they disposed of. Ideal Films, Ltd., Graham Wilcox Productions, Ltd., Welsh Pearson & Co., Ltd., Quality Film Plays, Ltd., Artistic Film Co., Ltd., etc., were among the successful producers. Attempts were made by some to force their way by engaging American stars at high salaries, such as Betty Blythe, Mae Marsh, Catherine Calvert, Wanda Hawley, Nigel Barrie, Charles Hutchinson, Constance Binney, Tom Moore, Betty Compson, but the results were disappointing in most cases. The only British films that sold really well in the States were those of real intrinsic value, without any accessory consideration.

The most ambitious attempts were made by Hepworth, who formed their own company in the States, through which they could release one film per month, and the Ideal, which prepared a huge distributing house, with offices in the principal States of the Union, in the form of a co-operative organization. Such a scheme could not be put into execution in a short space of time, but being conceived by such a business man as Mr. Pawson, managing director of the company, and backed by important banking interests, such as the Hudson Bay Banking Corp., it can be considered as the most important and cohesive attempt made by Britishers to establish themselves in America.

In any way, considering the disproportion existing between the successes and the failures, and the difference in the quality of the films that were respectively the latter and the former, the British producers sagely concluded that America would not become for years the Promised Land they had coveted, until the average standard of their productions was bettered. They then concentrated their energies into conquering or developing their position on the markets they consider to be their own: those of the British Empire.

(Continued in next issue.)



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# International Convention of Rotarians in Toronto

**World Fellowship Clause Basis for International Convention,  
June 16th to June 20th—First Canadian Gathering.**

**T**O encourage and foster the advancement of understanding, goodwill and international peace through a world fellowship of business and professional men united in the Rotary ideal of service."

That—the Sixth Object of Rotary—is the foundation, the basis, and the reason for every International Rotary Convention. And that same Sixth Object of Rotary has never had more fitting opportunity for demonstration and exemplification than it will receive at the fifteenth annual convention to be held June 16-20 in Toronto.

In the first convention ever to be held in Canada—the second country to come into Rotary—this gathering of men from every nation in which the seed of Rotary has been planted, will come together at the great city which is named in the sonorous language of the red Indians of North America, Toronto — "The Place of Meeting." And in this place of meeting, where the camp fires of Indian tribes burned for their council meetings untold generations before Columbus sailed on his great voyage of discovery, the Rotary emblem will burn brilliantly during the month of June.

Practically, Rotary has three spheres of activity, each of which touch and each of which develop, one from the other. The individual Rotarian has the first of these spheres for his individual activity. He is carrying forward the spirit of service in his every contact with life every day of his life. The Rotary Club is the second of these spheres. Here is a service station of collective action on the part of the individual Rotarians in their community activity. Here also is the charging station where the individual Rotarian renews his energy and receives the inspiration to go forward in his daily tasks imbued with and determined to exemplify in each of them the true spirit of service.

Rotary International is the third sphere. Rotary International becomes a single comprehensive body once a year when the accredited delegates of all of the Rotary clubs meet in convention to transact the business of the Rotary clubs as a world group rather than a community group; to discuss the ways and means of co-ordinating their group activities to the end of realizing the purpose of the Sixth Object of Rotary. The annual convention

of Rotary International is the demonstration of the Sixth Object of Rotary—the bringing together of representatives of this world fellowship of business and professional men united in the Rotary ideal of service for the purpose of discussing ways and means and electing the governing body of men who will carry on during the year of advancing understanding, goodwill, and international peace.

The Rotary Convention presents opportunity for all those who attend, to meet their fellow-Rotarians from all the various countries in which Rotary clubs have been organized. These men with their families, will come from England, Scotland, Ireland,

## To Demonstrate Wonderful Colour Film Invention

Claude H. Friese-Green, technical director of Spectrum Films Limited, 17 Shaftsbury Avenue, London, one of England's foremost cinema technicians and inventors will demonstrate his remarkable colour process in the United States in June.

Mr. Friese-Green, who arrived in New York the end of May, is accompanied on his trip to America by Stuart M. Johnston, a prominent Scotch film man.

A thorough and practical demonstration of the Spectrum colour film patent process will be made.



NITA NALDI

*One of Paramount's most attractive featured players.*

Wales, France, Holland, Belgium, Australia, New Zealand, China, Japan, India, Cuba, Mexico and the many other countries in which Rotary has been established. The very fact that this convention will be held in Canada established an atmosphere which provides an unusual opportunity for the development of these international friendships, and those friendships will serve as a foundation for building a spirit of international goodwill that can have great influence upon world affairs and have no small part in promoting peace and understanding among the nations of the world.

## Times-Journal Reports On "Flaming Youth"

When It Plays the "Columbia" at St. Thomas.

**I**T is not often that motion picture theatres turn patrons away because of the overflows in these days of keen rivalry and numerous counter-attractions, but that was what happened at the Columbia Theatre Monday evening, when 'Flaming Youth' received its initial showing in this city. By eight o'clock the playhouse was packed to capacity and fans were lined up in the lobbies and on the street, while many others returned home, stating that they would wait for another night.

"Flaming Youth" is undoubtedly the biggest drawing-card that has visited here in some time. The very title excites the curiosity, while the advance publicity that it has received through the press and also through the reading of the story from which the film drama is adapted has caused St. Thomas theatre-goers to await its coming with keen anticipation. Summed up in a few words, 'Flaming Youth' is a high-speed presentation of the mad and dangerous life that the younger set of the present day is living. It is the picture of a modern home of wealth, of the philandering father and the mother who cannot give up her youth and of the youngest daughter, a flaming flapper, who inherits to a generous degree the reckless spirits of both parents. Removed by death, the mother leaves her old suitor, a prominent doctor, as mental guardian to 'Pat,' the flaming flapper, but she almost goes beyond the thin red line despite Doctor Bobs' warnings. Colleen Moore plays the part of 'Pat,' and makes of it a masterpiece.

*Before Buying Pictures Read The Digest Advertising Pages.*

*A Real Summer Special*

“His  
Forgotten  
Wife”

□ □ □

*Action, Pathos, Love, Suspense---and a Grand Story!*

□ □ □

What more can you ask as a business  
booster for the warm season?

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Few Pictures of this calibre will be avail-  
able between now and fall---See this one---  
You'll buy it!

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Your Hands Will Clench and Your Eyes  
Won't Leave the Screen for a Second!

*Pulse Pounding!*

You bet! Every foot of it—  
Every heart throb that three  
experts could conceive of—the  
kind of a picture that makes  
your patrons come to you  
saying, “*my, but I enjoyed  
that picture!*”

SAMUEL GOLDWYN

(Not now connected with Goldwyn pictures.)

PRESENTS

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JOSEPH HERGESHEIMER'S

WIDELY TALKED-OF NOVEL

# “CYTHEREA”

WITH

LEWIS STONE ALMA RUBENS

CONSTANCE BENNETT IRENE RICH

and a wonderful cast



A  
FIRST NATIONAL  
PICTURE

PLAY IT  
LOVE WEEK

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M. P. T. O. CONVENTION NUMBER

# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 6.

TORONTO, CANADA

June 7th, 1924

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Put on your field glasses, Mr. Exhibitor, and try to find ten pictures anything like them anywhere in the market. First National is giving you ten rounds of the best kind of ammunition to fight your summer battle. Grab them quick and travel full steam ahead to victory with

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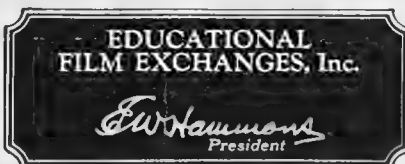
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and his host of kid pals are a scream in

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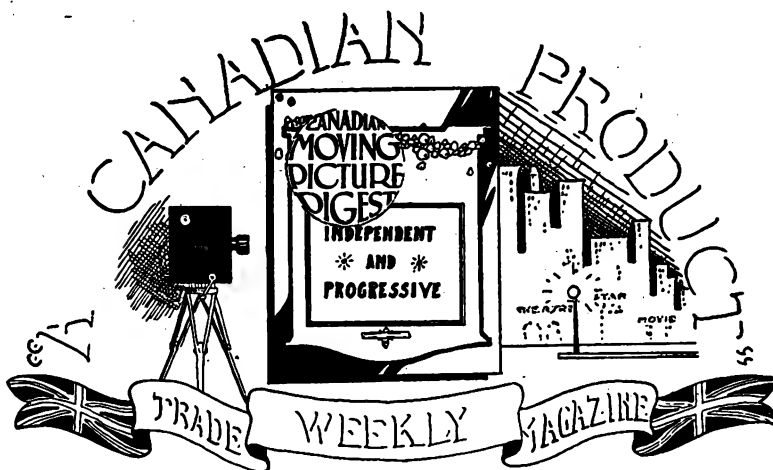
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Associate Editor  
**HARRIETT M. BALL**

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JUNE 7th, 1924

## Canada's Viewpoint of Convention

FOR quite some years Canadian Exhibitors who are in the habit of reading Trade news in order to keep in touch with the business in which they have an active interest, have been reading various accounts of the M. P. T. O. Association in relationship to its leaders and sponsors. Varied indeed have been these reports, some condemnatory, some approving the purpose and ideals of both the organizers and the organized body.

The "wise ones" always read all reports and then, uninfluenced, come to their own conclusions, reading between the lines, that which has been omitted or suggested.

In life we are obliged to form our opinions of organizations, business and fraternal, of individuals, according to their reaction to us. The individualistic impression is perhaps the most definite and convincing. What the other fellow has experienced, or observed has its influence unquestionably, but we remain prejudiced in favour of those with whom our relationship has been equitable.

Mr. Sydney S. Cohen, retired president of the M. P. T. O. of America, impressed the Canadian Exhibitors with whom he came in contact as a gentleman of rigid honour, integrity, one to whom the ideals of such an organization as the M. P. T. O. could safely be entrusted, a man possessed of particularly keen insight, and a superior and peculiar executive ability where organization is concerned; a man who is never too busy to listen to the "troubles" of any exhibitor, regardless of his financial insignificance, a man who is above bribery, personal aggrandizement, who is as human as his fellow-exhibitor, more sympathetic and humane than most of us; and as gentle in his attitude of tolerance as our most idealistic vision of the "gentleness of a fine woman." Grand words apparently, but all true; and this summing up of character, this psycho-analysis of Mr. Sydney S. Cohen, formed by exhibitors in Canada, who are not only tried showmen, but citizens of reputation and standing in their several communities, was reflected in the attitude which the members of the M. P. T. O. of A. expressed towards their inspiring and courageous leader.

The lesson we brought home with us to Canada, the lesson which we hope every member and delegate took back with them to their separate districts is that no organization could have advanced to such a harmonious and co-operative stage unless its leader, its leaders were "on the square."

We beheld an assembly of earnest men united for the protection of their interests, for mutual good-will and service to their public and country. All the qualities which spell good citizenship were manifest there.

We noted the unity existing between the executives and those they expressed or represented. We saw no

evidence of political manipulations, of the suppression of ideas or speech, we saw rather an attitude toward the encouragement of individual expression; and an effort to create an executive which would be representative of every exhibitor in every state.

We saw a big man weep; and we were glad for the sight of this experience. Only those whom life has cowed and whipped into the dust, become too hardened for tears. Tears are nature's flood-gates of emotion, they are an indication of a great humanity, a full understanding when characters of strength are thus overcome.

We saw a spirit of fellowship, and no recognition of geographical differences. We saw the British Flag and the Stars and Stripes side by side, "bone of each other's bone and flesh of each other's flesh." We saw the monument erected to the British Soldiers, who died remaining loyal to England, covered with wreathes and flowers placed there on Canada's Dominion Day, the 23rd of May. Respect to the dead who were nationally divided, respect to the living who saluted a different flag and swore allegiance to another country. Indeed, we Canadians, were overwhelmed by the expressions of good-will and the affection with which we were regarded. When the interests of the exhibitors of the M. P. T. O. were mentioned, Canada was mentioned also. No one forgot to include us, we felt that we were indeed a part of this splendid organization, we felt as much at home on their soil as on our own, save with this difference, home they take us for granted, at the Boston Convention the opinions of neighboring exhibitors were listened to respectfully.

Organizations which function internationally, conventions which give peoples of different countries and different states or provinces an opportunity to become more intimately acquainted are great powers for good, the keynote of the establishment of friendly international relationships.

To link the screens of the United States with the screens of Canada is of as much importance to these countries as to the exhibitors of the affiliated associations. If from small things great things arise, may not this linking be the beginning of an interlinking between the screens of all countries; and through this medium may not the Motion Picture Industry fulfill the prophecy of its prophets, "Freedom, Peace, Justice, Tolerance, Prosperity from all, to all, and for all."

The press missed a "fight," but then we must not mind the press, they are always waiting for someone to start something. It makes good copy, but even the press (and perhaps this convention established a record and precedent for press representation) conceded that the Boston Convention proved that the M. P. T. O. was "A Bit of All Right."

—RAY LEWIS.



# Give Us the "Low Down" On Box Office Values

**Conditions Vary in the West—Vancouver's Steady Growth Contrasts Less Fortunate Situation in Alberta and Saskatchewan—Crop Failures' Effect.**

By W. H. MITCHELL

ON surveying the Western Territory, conditions would appear to vary, as far as general business is concerned. Vancouver and the smaller towns of British Columbia would appear to be averaging a steady gait. The reason is very obvious. There is in the first place the steady growth of this city as a grain shipping centre—which with its various ramifications is stimulating and thereby causing a certain amount of business activity. Then again, when one considers the fact that Anti-Volsteaders spend approximately \$50,000 to \$75,000 each summer — it is very plain why the box office registers steadily and regularly.

Alberta and Saskatchewan are not so fortunate. These provinces having suffered from successive crop failures—are now trying to make a comeback—and a little improvement has been seen, compared with the year 1923.

Manitoba met with disaster for the first time in six years, by having the Rust get into what would have been a good crop. This unfortunate condition brought this province far below its previous average.

So much for general conditions, the success of which would appear to be more a matter of Providence—than Province. As far as production is concerned—the outstanding picture of the year has been PONJOLA. The Strand, Vancouver, stood them out nightly. The Capitol, Calgary, broke box office records, and the Capitol, Winnipeg, also had them on the waiting list.

FLAMING YOUTH, another box office smasher, is just playing through the circuit, and is giving PONJOLA a hard run. In racing parlance—a short lip—represents the difference in the box-office count.

In analyzing, one wonders what the outstanding peculiarities are, which accentuate the drawing power of certain productions. Popular appeal one would say. But what does that comprise? Not the acceptance of the producers' statements, which sometimes amount to studio hysteria, but the realization of one thing—and that is—family entertainment; by that we mean something that will excite the feminine curiosity, and at the same time entertain the younger generation. Men do not patronize picture

houses by their "lonesome"—they are generally accompanied by some one, on whom they wish to make an impression—or, they are companions to the better halves of themselves, or someone else's, thereby going of their own free will and accord, and sometimes not, but willingly or otherwise—they go — either from a sense of duty, or fear of possible consequences.

## FEMININE CURIOSITY.

This may seem a digression, but the point we wish to bring home is—that it is to the feminine sex that we have to look for the success of the moving picture theatre. Therefore—to have a successful box office attraction, one of the greatest assets is something that appeals to the members of the fair sex, and the producer who can excite the feminine curiosity, has the key to the situation.

Hence the outstanding success of PONJOLA. Let us go still further. Since Lot's wife got turned into a pillar of salt for injudiciously looking around at the burning of Sodom and Gomorrah, there has been one characteristic peculiar to the female of the species — namely, Curiosity. This may be attributed to an inborn sense of knowledge seeking, or something attuned to the 'nth degree, not possessed by the male inferior. Nevertheless, it is there, and the why and

the wherefore would make another story.

For instance, Lady Godiva rode through the streets of Coventry with a scanty raiment consisting of only her golden tresses. It is related that Peeping Tom was the only observer, but history proves that several tittering ladies—glanced through sly crevices—to the chagrin of their husbands and the delight of the old Monarch, who staged the show. Now there is not the slightest doubt everyone wanted to see Godiva. The ladies were curious—the natural weakness was aroused, so, they gazed — illegally maybe—but no doubt thoroughly digested what they sought, and absorbingly obtained.

Here we have an exact simile in Ponjola. Whereas Godiva had no clothes and lots of curls—the Ponjolan heroine had lots of covering and no locks.

Once more curiosity reigns. The raging controversy as to whether a bob was more attractive than a shingle remains in abeyance, for here is a girl that has passed up the Cleopatra trim for the common hair-cut.

Instinctive femininity is bestirring itself—they are seeing for themselves, and while the disputes are deferred—and the arguments postponed, the Box-Office is conquering.

## WANTED

Motion Picture Theatre Wanted in live Ontario town. Address, Manager, Box 7, Canadian Moving Picture Digest.

# Many Exhibitors Playing "Human Wreckage" Again

**F.B.O. Report Excellent Business With Mrs. Wallace Reid's Film —Suggestions For Canadian Exhibitors.**

THE Film Booking Offices report that a large number of exhibitors are replaying Mrs. Wallace Reid's "Human Wreckage" with great success.

New exploitation and publicity methods are also being used on the production. The W. C. T. U., of Cleveland, gave a benefit showing of the film, "Human Wreckage," just recently, at the Circle Theatre. Several women's organizations joined in sending the children from the tenement district to the matinee. The committee in charge of tickets for the W. C. T. U. sold the tickets to various clubs and churches who gave them to the children. Lou Geiger, manager of F. B. O.'s Cleveland office, reports that

the newspaper publicity secured in Cleveland on this stunt, aided the entire Ohio territory.

Manager H. C. Cohen, F. B. O.'s Los Angeles exchange, writes of a special showing of the film "Human Wreckage," through the courtesy of Mrs. Wallace Reid and the Ince studios, was given in the Pacific Mutual Building before the Los Angeles insurance men, who were especially invited guests.

The suggestion of replaying Mrs. Reid's anti-narcotic film, and screening it for insurance men or giving a benefit performance for the poor children, may be of aid to other exhibitors throughout the country.

# Wanderer of the Wasteland First Paramount in Colour

**Zane Grey's Favorite Story Will Represent Full Length Feature  
In Which Technicolor Process is Successfully Used.**

"**WANDERER OF THE WASTELAND**," Zane Grey's favorite story and the most popular of all the books he has given to the American public, is the first full-length Paramount picture to be produced completely in color.

This is an announcement of significant interest to every exhibitor because, aside from the novelty of the production itself, it means that colored photography, the philosopher's stone of the motion picture world, has at last been perfected for practical purposes, according to the Paramount announcement.

In this picture, the perfected technicolor process was used—the same process which has proved such a success in the Biblical part of Cecil B. DeMille's "The Ten Commandments."

It is an outdoor picture but with an entirely new background. Scenic comparisons are out of order as the entire production was photographed on the deserts of Arizona. Unusual and beautiful locations were used and the new scenic effects are a decided innovation on account of their coloring.

Everyone knows or has heard of the beautiful colorings of the Grand Canyon. Part of the picture was filmed in Red Rock Canyon on the Mojave desert where the rocks and hills have the same gorgeous colorings. The very shadings of the colors have been captured by the technicolor process. Remember, there is not one black and white sequence in the production. It's the first Paramount picture filmed entirely in natural colors.

## Much Activity Seen In Canadian Capital Over Keith Project

SPECIAL activity is seen in Ottawa, Ontario, in connection with developments for the proposed construction of a large new theatre in the Canadian Capital to replace the Franklin Theatre in the presentation of photoplay programmes and Keith vaudeville. Several officials from New York and Montreal, representing the new B. F. Keith Company of Canada, Limited, recently incorporated with a capital of \$5,000,000 with headquarters at Montreal, have visited Ottawa to confer with J. M. Franklin, a director of the new company and proprietor of the Franklin Theatre, regarding the local project.

Facilities at the Franklin Theatre are inadequate, it is admitted, and the prospects are that a local theatre will be acquired or an entirely new house will be built. Tentative negotiations have been made to secure the site which was secured some years ago for a Capital Theatre by Famous Players Canadian Corporation.

## Santell Production Completed at F. B. O. Hollywood Lot

Al Santell's new production for Film Booking Offices, "Fools in the Dark," starring Matt Moore and Patsy Ruth Miller, has been completed at the F. B. O. Hollywood studios. It is Santell's second production for the distributing company and concerns the adventures of a scenario writer and contains a blending of romance, thrills and comedy.

## "Husbands and Lovers" New Stahl Production For First National

"**HUSBANDS AND LOVERS**" has finally been decided upon as the title for John M. Stahl's next production for Louis B. Mayer presentation through First National. Work on the picture is already under way with Lewis S. Stone, Florence Vidor, Lew Cody and Dale Fuller among the stars in the cast.

Based on an original story by Mr. Stahl, "Husbands and Lovers" was adapted for the screen by A.P. Younger who also worked with the director on "Why Men Leave Home." Through special arrangement with Joseph M. Schenck, Tony Gaudi, one of the ablest cameramen in the business, was secured for the post of chief photographer. The comedy of domestic entanglements, a subject that has proven Stahl's forte, furnishes the plot for the picture.

## Directors to Alternate On Jack Dempsey Films

**Newest Notable to Join Screen Ranks to have Excellent Talent  
In Comedy Staffs at Universal.**

**JACK DEMPSEY**, world's heavyweight champion and latest recruit of the screen, is to have two directors in his forthcoming series of comedies at Universal City, his first being directed by Jess Robbins, and the second being handled by Erle Kenton, who is also directing the successful "Andy Gump Comedies." Robbins and Kenton will hereafter alternate as Dempsey's director, one man preparing a script while the other shoots his picture.

Both are well known comedy directors, Robbins having made a number of successful comics, as well as Baby Peggy's feature "The Law Forbids," one of the important releases of the season.

Kenton was brought to Universal City, after a long career in comedies, to handle the "Andy Gump Comedies," with Joe Murphy and Fay Tincher. Samuel Van Ronkel, who is behind the Gump Comedies, has "loaned" him for the forthcoming Dempsey pictures. They are adapted from stories specially written for the champion by Gerald Beaumont, well known writer of sporting fiction.

Reports from the representatives of the Universal Pictures Corporation in

Paris, France, say that a syndicate of French exhibitors, controlling also theatres in other countries, are bidding heavily for the rights to the Jack Dempsey features now being filmed at the Universal City producing centre.

"The French are the greatest fight fans on earth," stated one of the exhibitors, "and we can make a showing rivalling anything recorded by American box-offices."

However, having several other countries to hear from yet, notably England, Italy, Australia, Canada and the aforementioned "American box-offices," Universal executives haven't subscribed fully to the statement that the French people are the greatest fight fans on earth.

## Tom Moore Signed for Laurette Taylor's Lead In "One Night In Rome"

Tom Moore, one of the most popular stars and leading men of the screen, has been signed by Louis B. Mayer to play the lead opposite Laurette Taylor in her next Metro picture, "One Night In Rome," an adaptation of J. Hartley Manners' international stage success.

*Before Buying Pictures Read The Digest Advertising Pages.*



# Committee in Charge Brought Fame to Boston

**Splendidly Convened Program Due to Untiring Efforts and  
Splendid Co-operation of Gentleman in  
Charge of Affairs.**

**F**OLLOWING are the committees in charge of the arrangements which will make the Boston Convention go down in Motion Picture history as one of the most constructive and enjoyable gatherings in the life of the M. P. T. O. of America.

## COMMITTEES

### Credentials

A. A. Elliot, Hudson, N. Y.  
Glenn Harper, Los Angeles, Cal.  
C. M. Maxfield, New Hartford, Conn.  
J. H. Whitehurst, Baltimore, Md.  
W. W. Watts, Springfield, Ill.  
Dave Adams, Concord, N. H.  
W. Cadoret, Kankakee, Ill.

### Finance Report of Organization

Glenn Harper, Los Angeles, Calif.  
Fred Seegert, Milwaukee, Wis.  
A. A. Elliot, Hudson, N. Y.  
M. E. Comerford, Scranton, Pa.  
R. F. Woodhull, Dover, N. J.

### Business Relations

H. B. Kestor, Pittsburgh, Pa.  
Louis Rosenthal, Orange, N. J.  
Judge Palmer, Fairport Harbor, O.  
Hector Pazmezoglu, St. Louis, Mo.  
Thomas Goldberg, Baltimore, Md.  
Philip Rosenson, N. Y. C.  
F. E. Wolcott, Racine, Wis.

### Amendments

A. Julian Brylawski, Washington, D. C.  
B. N. Bernstein, Los Angeles, Calif.  
E. M. Fay, Providence, R. I.  
L. J. Rome, Baltimore, Md.  
J. A. Ackerman, Cincinnati, O.  
John Manheimer, Brooklyn, N. Y.  
L. C. Hehl, St. Louis, Mo.  
Fred Seegert, Milwaukee, Wis.  
E. P. White, Livingston, Mont.

## Financing Plan

Exhibitors will pay their dues as follows:

Theatres of 500 Seats or less—\$1.00 per week.

Theatres over 500 Seats in large cities—\$2.00 per week.

Theatres over 1,000 Seats—\$3.00 per week.

Julian Brylawski presented the finance plan.

It was announced that Motion Picture Day would be celebrated annually as a further means of obtaining funds.

## Rules

E. M. Fay, Providence, R. I.  
R. F. Woodhull, Dover, N. J.  
Jerry Cadoret, Scranton, Pa.  
Martin G. Smith, Toledo, O.  
Frank Koch, Rochester, N. Y.  
Nathan Yamins, Fall River, Mass.  
E. P. White, Livingston, Mont.  
Fred Seegert, Milwaukee, Wis.  
Louis Sagal, New Haven, Conn.

## Ways and Means

Harry Davis, Pittsburgh, Pa.  
J. H. Whitehurst, Baltimore, Md.  
M. E. Comerford, Scranton, Pa.  
Morris Needles, New York City.  
David Bershon, Los Angeles, Calif.  
A. A. Elliot, Hudson, N. Y.  
Louis Sagal, New Haven, Conn.  
E. M. Fay, Providence, R. I.  
H. J. Schad, Reading, Pa.

## Motion Picture Day

Harry Davis, Pittsburgh, Pa.  
H. Gainsboro, New York.  
Fred Wehrenburg, St. Louis, Mo.  
W. W. Watts, Springfield, Ill.  
F. J. Durkee, Baltimore, Md.  
E. H. Bingham, Indianapolis, Ind.  
H. A. Staab, Milwaukee, Wis.  
Joe Seider, Newark, N. J.  
E. P. White, Livingston, Mont.  
Henry H. Levenson, Danvers, Mass.  
Charles Sagal, Pa.

## Stop the Press News

**E**XCHANGES in Toronto received a notification from the Provincial Board of Ont. governing The Theatres and Cinematographs Act, advising them that on and after June 1st no standard size film shall be given for exhibition purposes to other than licensed exhibitors.

\* \* \* \*

Exhibitors in Toronto received a notification from the Provincial Board of Ontario, governing Amusements calling attention to the regulations regarding the presentation of vaudeville. Further information discloses the fact that no exhibitor whose house does not conform to the regulations required for vaudeville will be given a license for the presentation of vaudeville; and that no exhibitor will be permitted to present vaudeville unless he has taken out the required license.

It is noticeable that this particular Board has been particularly busy recently for the third notification informs the exhibitors that there will be an increase on the purchase of their roll tax tickets, beginning June 1st, and thereafter — new prices: \$19.00 for 2,000 ticket roll, previously obtained for \$18.00, and \$38.50 for 2,000 roll of 2 cent tickets. "The Woman Pays" as one of the universals has been accepted, we add a new one, "The Exhibitor Pays."

\* \* \* \*

Another noticeable activity of the Board was the fining of several exhibitors under the regulation regarding the admittance of children under fifteen to theatres.

\* \* \* \*

What we conclude from all this activity is that the exhibitors have every need to become equally active. So much action at one particular period looks as if someone was particularly interested in making this Governmental Department over officious and efficient. But as long as the exhibitor appears to remain silent, regulations will regularly be forthcoming.

\* \* \* \*

How do these notifications affect you? Count out the increased cost of operation? Is this cost worth saving? You have an association of exhibitors who will be happy for your co-operation. Get busy.

\* \* \* \*

Some exhibitor who reads his paper regularly wished to book The Diabolic Ray. Attention, Universal—we offer this as a suggestion for a Serial and title; and it took the combined efforts of the various salesmen to convince him that Exchanges being in favour of peaceful relationship between themselves and exhibitors, they could not possibly sell him anything so diabolic.

## Officers Elected At M.P.T.O. Convention

President—Michael O'Toole.

Vice-Presidents—Eli W. Collins, Jonesboro, Arkansas; Joseph Mogler, St. Louis; Dennis A. Harris, Pittsburgh; J. C. Brady, Toronto.

Treasurer—Louis A. Segal, New Haven.

Recording Secretary — George Aarons, Philadelphia.

Chairman of Board—R. F. Woodhull.

An executive secretary will be appointed with salary—not necessarily a man associated with the film industry.



## Delegates Present At Opening Session

"Among Those Present" at Boston  
During the Three Day M. P.  
T. O. Convention.

**F**OLLOWING are some of the exhibitor members who enrolled at the Boston Convention at the opening sessions. Some six hundred exhibitors from all over the United States and Canada comprised the delegation during the three days' convention:

Chas. W. Hodgdon, Boston.  
Ernest H. Horstmann, Boston.  
Henry H. Levenson, Boston.  
Jacob Lourie, Boston.  
Patrick F. Lydon, South Boston.  
Phillip Markell, Boston.  
F. Plimpton, Boston.  
George Ramsdell, Malden.  
Chas. H. Ross, Boston.  
Moe Eilver, Boston.  
Al Somerby, Boston.  
Stanley Sumner, Boston.  
Harry I. Wasserman, Roxbury.  
Joseph Woodhead, Clinton, Mass.  
Nathan Yamins, Fall River.  
C. E. Bragdon, Ipswich, Mass.  
Frank W. Collier, Boston.  
Elmer R. Daniels, Worcester.  
William E. Dowlin, East Boston.  
John Freeman, Malden.  
Walter B. Littlefield, Hyde Park.  
A. Locatelli, Somerville.  
Frank L. Madden, Hudson, Mass.  
Chas. Moning, Plymouth, Mass.  
Ed. Rhind, Attleboro, Mass.  
Philip Smith, Boston.  
J. Silverman, Altoona, Pa.  
C. K. Weyer, Philadelphia, Pa.  
John Alden Towers, Philadelphia, Pa.  
William Cohen, Philadelphia, Pa.  
J. Louis Rome, Baltimore, Md.  
S. Karson, Philadelphia, Pa.  
H. J. Schad, Reading, Pa.  
O. C. Hauber, Pine Bluff, Ark.  
Sam Bullock, Cleveland, O.  
Harry Davis, Pittsburgh, Pa.  
George P. Aarons, Philadelphia, Pa.  
Chas. Goodwin, Philadelphia, Pa.  
David Barrist, Philadelphia, Pa.  
George Blaisdell, New York City.  
W. W. Watts, Springfield, Ill.  
Joseph W. Walsh, Hartford, Conn.  
A. J. Fischer, Jr., Philadelphia, Pa.  
Thomas P. Bible, Eastern, Pa.  
Joseph Dannenburg, New York City.  
Irving Shiffman, New York.  
Eugene Henemann, New York.  
C. M. Maxfield (visitor), New Hartford, Conn.  
Paul E. Blanchard, Canaan, Conn.  
H. C. Blue, Atlantic City, N. J.  
M. E. Coffrey, Scranton, Pa.  
Sam Hyman, Philadelphia, Pa.  
Gordon Wrighter, Springfield, Mass.  
Frank Harris, Natick, Mass.  
Sam Pinanski, Boston.  
Al Newhall, Lynn, Mass.  
David Laurie, Boston.  
E. M. Fay, Providence, R. I.  
W. H. Cadoret, Kaukaee, Ill.

Thos. Proffieri, Chester, Pa.  
J. C. Brady, Toronto, Ont.  
M. S. Fine, Cleveland, O.  
J. M. Urbansky, Cleveland, O.  
Sydney S. Cohen, New York, Pres.  
M. P. T. O. of A.  
M. J. O'Toole, Schranon, Pa.  
Henry Cole, New York City.  
Wm. J. Hart, New York City.  
S. A. Elliot, Hudson, N. Y.  
J. H. Cook, Reading, Pa.  
M. Rosenbloom, Charleroi, Pa.  
M. Roth, Duquesne, Pa.  
M. Gebvitig, Toronto, Ont.  
Ben Amsterdam, Philadelphia, Pa.  
Chas. Beede, Enfield, N. H.  
John S. Newman, New Castle, Pa.  
Alex S. Moore, Pittsburgh, Pa.

## New York Library Wants Digest Issues

**THE DIGEST** has received the following request from the New York Public Library, and will greatly appreciate the co-operation of our readers so that we may be enabled to comply with the request as near as possible. The letter reads in part:

"We receive at the Library the regular issues of your publication entitled 'Canadian Moving Picture Digest,' and it has been found of much interest. We lack a number of the early issues, however, and as it is our intention to preserve the file permanently, we feel it is most important that it should be complete. We write, therefore, on behalf of the Library to ask if you will be so kind as to send us the copies of the numbers needed, which are as follows:

vol. 1, all issues,  
vol. 2, nos. 1 to 12 (1916-17)  
and issues of vol. 2 later  
than no. 13 (November 24,  
1917),  
vol. 3, nos. 1, 9 and 13 and  
any issues later than no. 14  
(March, 1918),  
vol. 4, no. 9 (June, 1918)  
and issues for June, 1919.

## Bloor Babies Are Beautiful

Your Editor Presents Prizes to Ten  
Lovely Children of District.

Messrs. Alexander and Mentel, proprietors of the popular Park Theatre, Toronto, which caters to the extensive "Bloor District," have just concluded one of the most popular contests ever held under the auspices of this house. All the beautiful Bloor babies were invited to show their dimples and prove their fond mothers' just claims; with the result that the Most Popular Baby Contest brought to the fore over 200 wonderful babies between the age of one and three years and brought fame to ten of these which the jolly young con-

testants will be able to prove in years to come when they proudly display a handsome loving cup as evidence of their superior youth.

Thousands of people in "the district" cast their votes and so great was the interest in the competition and so astounding was the beauty and perfection of the babies that the original number of seven prizes had to be increased to ten. Three loving cups of handsome design were donated, also beautiful gifts including a baby carriage, a set of baby furs, toilettries in white ivory, baby robes, shoes and all manner of baby accessories. Each mother was presented with a box of bon bons for having such a lovely baby. Mr. H. T. Morris was the generous donator of the first prize loving cup won by Margaret Doherty—incidentally the male species vogue was sustained by one dear little fellow, the girls, if you please, carrying off nine of the ten prizes.

Your Editor had the honor of presenting the prizes to these dimpling young dears, kissing their pretty faces—and one individual had the temerity to remark, "How natural she looks" — (Surrounded by ten children!). When Mr. Alexander announced that your Editor would present the prizes he also said that she would speak a few minutes. She spoke half an hour—how that woman does talk!

## Parliament of Twenty-One To Govern M.P.T.O. Destinies

Members of the Board of Directors  
Of the Motion Picture Theatre  
Owners Elected at Boston  
Convention.

**T**HE following members were elected to the Board of Directors of the M. P. T. O. at the Boston Convention:

A. A. Elliot, Hudson, N. Y.  
M. E. Comerford, Scranton, Pa.  
Harry Davis, Pittsburgh, Pa.  
Martin G. Smith, Toledo, Ohio.  
John A. Schwalm, Hamilton, Ohio.  
Fred Seegert, Milwaukee, Wis.  
Joseph W. Walsh, Hartford, Conn.  
Louis M. Sagal, New Haven, Conn.  
C. A. Lick, Fort Smith, Ark.  
A. Julian Brylawski, Washington, D. C.  
R. F. Woodhull, Dover, N. J.  
Glenn Harper, Los Angeles, Calif.  
J. H. Whitehurst, Baltimore, Md.  
Ernest Horstman, Boston, Mass.  
I. W. Rodgers, Carruthersville, Mo.  
E. M. Fay, Providence, R. I.  
W. W. Watts, Springfield, Ill.  
S. S. Cohen, New York, N. Y.  
Hector M. E. Pazmezoglu, St. Louis, Mo.  
Fred Dolle, Louisville, Ky.  
E. P. White, Livingston, Mont.



# Evolution of the Film Industry in England

By ALFRED ROSE

(Continued)

OF course, they first all worked up their national market; where, by using modern methods, they promptly regained their importance. Although they could not, and are not likely for a number of years, to displace the Americans from their predominant position, British pictures took more and more importance and space in the programmes of the kinemas in Great Britain. What is more significant, productions of certain high class British houses became now commonly used as principal features, and were even given special presentations, whilst not so very long ago they were not even always considered to be good enough to "support" American films.

The Dominions then called their attention. In Australia and in South Africa, they had to go warily, for fear of the Trusts existing in those countries, but they nevertheless succeeded in doing a great deal. In this regard, it would have seemed that the proper body to deal with those Trusts was the British National Film League, but surprisingly little was done by that organization. Or rather it can be so believed, as it did not announce its activities, if it had any.

Private enterprises, however, did much. Arthur Tinsdale, the Australian pioneer, succeeded in reconstructing his company under difficult circumstances, and even obtained sufficient financial support to form another one: The British Incorporated Entertainments & Films, Ltd., to work up the British colonies and dominions. An English importation house: Pinnacle Productions, Ltd., and an Australian producing concern, Bartlett-Kennard Productions, came to an arrangement whereby the former contracted to exploit in Europe 4 productions to be turned out yearly by the latter. Ideal again testified of the foresight of their directors by sending a representative over to Australia, to study the conditions of the market on the spot, who recently established a distributing organization there to exploit the Ideal productions.

These various successes did not fail to cause anxiety to the Trust, especially as the Australian Parliament having taken up the matter at Mr. A. Tinsdale's instigation, and the press having espoused the European pro-

ducers' cause, the Australian public started to agitate. As a consequence, it seemed that the Trust changed its attitude, as it bought more English and continental pictures than previously, and showed itself more disposed to allow equitable terms. I even believe that it is preparing to start shortly a local producing industry! Such a turning can be explained by the fact that the Trust is fearing the future competition of the American producers—their past and present suppliers of films—as its contracts with these producers expire next year, and it would be quite possible that the greater number of these should prepare then to distribute their productions themselves directly.

The same thing cannot be said of South America, which remains the most backward of the markets, from the English producers' point of view. In that country, two independent companies: Precision Engineering Co., Ltd., and the A. E. A. Films, Ltd., which had fought energetically up till now, have been obliged to close down, so that there is at present no independent organization in South Africa to exploit British films.

In India, where local production has increased considerably, the British producers are opening a most excellent market, in co-operation with local concerns. The most important enterprise attempted with that object in view is that of an English producing house with a producing-distributing-exhibiting company of Bombay. I understand that interesting developments may be expected from this enterprise in the near future.

(To be continued.)

## Children Have Fun During School Marm's Ottawa Convention

Ottawa, Ontario, theatres reaped a rich harvest two days in May when special holidays were declared at the local schools for a teachers' convention. Rainy weather prevailed and the natural result was that the school children poured into the theatres. The big attraction to many was "Sherlock, Jr." starring Buster Keaton, which was the current feature at Loew's Theatre.

## Forty Pictures

### From Paramount

### Eighteen Under Way

In order to meet the demands of the gigantic distribution schedule formulated at the sales department convention which came to a close recently in San Francisco, Paramount will launch at once the most extensive production program ever attempted in the history of the organization, according to Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation.

According to the sales plans, forty pictures will be released between August 1 and February 1. In order to supply this tremendous demand, eighteen pictures—more than ever have been attempted simultaneously before—will go into actual production during the next thirty days at the Hollywood and Long Island studios of the organization.

## "Traffic in Hearts"

### Ready for Release

"Traffic in Hearts," the latest C. B. C. production has just been completed and is now ready for release.

According to Jack Cohn, the story is a very gripping one by Dorothy Yost and it has been wonderfully produced by Harry Cohn and Director Scott Dunlap.

The cast includes: Charles Wellesley, Edwin Tilton, John Herdman, Betty Morrissey, Don Marion, Thomas O'Brien, Fred Kelsey, Arthur Rankin.

## "Lights Out" Crook Play

### With Originality Plus

"LIGHTS OUT," which is being released in Canada by F. B. O., is a screen adaptation from the stage play of the same name written by Paul Dickey and Mann Page. Al Santel handled the direction while the continuity is from the pen of Rex Taylor. The story concerns the making of a photoplay serial based on the life of an international crook who has escaped to South America following a big bank robbery in this country.

The cast is an all-star one consisting of Ruth Stonehouse as Hairpin Annie, Walter McGrail as Sea Bass, Marie Astaire as Barbara, Theodore Von Eltz as Eggs Winslow, Hank Mann as Ben, Fred Kelsey as Decker, Mabel Van Buren as Mrs. Gallant, Ben Hewlett as Keith, Harry Fenwick as Peyton and Ben Deeley as High Shine Joe.

# Pictures in Montreal

By S. MORGAN-POWELL

(Exclusive to the Digest.)

**M**ONTREAL, June 2.—The air is still thick with rumors of possible and impossible theatrical developments here, but nothing definite is known, or likely to be known, for some time to come. The Princess closed on Saturday night, and it is not impossible that one first-class movie house may follow suit for a brief space during the summer months, but the Palace and the Capitol will continue as at present, if plans hold good, while the Imperial's policy has been to go through the summer, and the prospects for the Duffy Stock Company at the Orpheum appear bright.

The second week of "The White Sister" at the Capitol proved a profitable one, and the general public appreciation of this delightful film has been keen throughout its presentation here.

At the Palace the feature film was an attractive study by Tom Meighan of a 'Confidence Man' in a story of that name. It showed Meighan in a more dramatic role than usual, and without the customary crowd of children, but at the same time it afforded him good opportunities of displaying his versatility.

\* \* \* \*

The plot tells of a scheme to separate a small-town Croesus from his wealth by persuading him to buy some worthless oil stock. To this end an agent (Tom Meighan) is sent to the town and proceeds to make himself very popular with the inhabitants. This he succeeds in doing only too well, with the result that he wins the love of, and falls in love with, a charming young woman who believes him to be the model of all the manly virtues—and of a few others that girls admire. To add to his handicap, the people conceive a great trust and faith in him, and one old woman goes as far as to entrust him with some money her only son stole and sent to her and which she wants returned, at the same time handing to him as security for her burial a certificate of the very oil stock he has been engaged to palm off.

The double trial is too much. He weakens in his nefarious plans, finally rebels and refuses to carry them out, confesses to the girl, and makes plans to leave the town, but of course the young lady will not permit any such thing, deciding to go away with him and help him to tread another path.

It is a simple story, cleanly and attractively told, without any pretence at dramatic effects or, indeed, at anything but telling a good story well. This it does, and Meighan's unusually natural acting, with that of Virginia Valli in the role of the heroine, goes a long way towards helping it to success. The cast generally is adequate, and some of the small-town types are remarkably well done.

With short and expressive titles, and smooth development, this may be taken as a typical example of a good picture devoid of any spectacular qualities and depending upon its human qualities for its main appeal.

\* \* \* \*

Tom Mix at the Strand in "Ladies to Board" is seen in a story of a more or less commonplace type and a rather unusual milieu for him. We have been accustomed to associate him always with daredevil material, in which he and his horse Tony perform prodigies of valor and of daring. But here he is, installed in an Old Ladies' Home, the favorite of a round dozen of the inmates. The plot is improbable, and with the exception of Mr. Mix himself and the lady who played the part of the old mother—the same who was so successful in "Grandma's Boy," by the way—the acting was poor. In fact, the girl who played the role of the principal girl was wholly unsatisfactory, her acting being a really detrimental feature of the film.

The theme is clear enough, but the story is jerky in parts, and the close-ups are anything but pleasant, particularly those of the heroine. The rest of the photography is average.

As for the titles, they are both too long and too loose in construction, and they do not give a very clear idea of events. A good deal of opportunity for humorous writing was missed, with the result that another weak feature must be recorded.

Taken all in all, I do not think it was worth while to make this picture, particularly for Mix, who is much better adapted to the type of story he has made peculiarly his own upon the screen.

\* \* \* \*

A great novelty, to be shown at the Palace shortly, is the De Forest Phonofilm, an outstanding invention in which sound is actually photographed directly on to the film, and

recorded, with perfect synchronization, as the action develops. The voices—or music, as the case may be—are as clear as if they were being used behind the screen upon the stage, and the general result, though at times a trifle uncanny, is sufficiently startling to indicate that the screen is due shortly for a remarkable and far-reaching revolution. Perhaps this is not coming before it was due.

\* \* \* \*

Lillian Gish in "The White Sister" was at the Capitol for two weeks. It has done splendid business, and it deserves to do so, for it is a film of exceptional charm, beauty and merit. It tells a noble story with graphic and arresting force, and it affords that delightful and charmingly natural actress, Miss Lillian Gish, with such opportunities for histrionic work as have not fallen her way since she astonished the theatrical world in "Broken Blossoms." She portrays the young girl who seeks, in a convent, the peace that the supposed loss of her lover in Africa threatens for ever to deny her, only to find too late that his life is spared, with a beauty and a spiritual grace that we seldom see upon the screen; and there is not a moment when she does not hold the attention, or appeal powerfully to the imagination. Her art is in reality the true art of acting for the film—but there is only one Lillian Gish in the world today, so far as is known. The picture is magnificently made, alike in structure, in scenic setting, in strength of acting, in visualization of profound emotions, and in that rare quality of dramatic realism we seek so often and find so seldom in the films. The censors left it alone—they could not very well touch it, for it dealt with the inviolability of the Catholic vows. For once there was something they could not—because they dare not—ruin.

## "Another Scandal" Author Writes Special Foreword

Cosmo Hamilton, novelist and playwright, has written a foreword for the screen version of his work which Hodkinson will release under the title "Another Scandal." The author, who comes to the defense of the much discussed Flapper, is assisting director E. H. Griffith in editing and titling the picture in which Lois Wilson will star.



# Eight Excellent Features Are Offered by Vitagraph

**Splendid bookings for Summer Months will Simplify Exhibitors' Problems—Several "Tried and Proved" Pictures Included.**

VITAGRAPH has released for summer bookings eight 1924 specials including two which are now in progress of production at Hollywood. John B. Rock, general manager, believes that this is the season when producers must do all that they can to help the exhibitor through the slim summer business. He does not believe in holding back super-features for the days of big patronage in the fall and winter.

"Between Friends," the J. Stuart Blackton production from the novel by Robert W. Chambers which has just played at the Rivoli Theatre, New York, was released on May 11, instead of being held over for fall. "The Code of the Wilderness," which David Smith is now making, is scheduled for release July 6; and Blackton's latest production made from the novel by E. Phillips Oppenheim which he is now finishing and is scheduled for release August 3.

In addition exhibitors may book "Let Not Man Put Asunder," "My Man," "Borrowed Husbands," "Virtuous Liars" and "One Law for the Woman."

The release of these specials has proved a big stimulant to the Vitagraph drive which was inaugurated by Mr. Rock in all territories recently.

## Travelling Shows Must Pay Penalty Of Competing with Films

Only Those Booked Ahead for Charity Benefits escape \$1,000 Day Tax.

FOLLOWING complaints by local exhibitors, the City Council of Montreal, Quebec, has placed a decided crimp in the local activities of carnivals and other itinerant troupes by imposing a civic fee of \$1,000 per day on all carnival companies playing the city. Last year, the carnivals and side-show people cut deeply into the receipts of local moving picture theatres through playing continuously at various stands around the city for weeks at a time. The difference that the carnivals made was clearly shown by examination of the daily receipts at nearby theatres and, when two carnivals arrived on the scene again in May, the civic authorities took notice with the above result.

The only exception to the \$1,000

per fee is for the travelling company which has been booked in advance by some local religious, patriotic or charity organization. In this case, the agreement or contract must be placed in the hands of the civic authorities for inspection, and, if approved, the big fee is waived. It is also stipulated that the carnival company, in such instances, must make an official statement of all revenue and percentage splits to satisfy the civic administration that the charity arrangement was bona fide.

## You Can Get Your Whole Show From Famous Lasky

"Get your whole show from Famous-Lasky" is the Paramount slogan for summer business.

Starting June 1st, Famous-Lasky are releasing in Canada, in addition to their noteworthy program of features already announced, an important series of short subjects, including several of the best comedy releases on the market. There will be two-reelers and single reels that will complete the finest programs exhibitors are planning.

Thirteen Monty Banks two-reelers, thirteen Sid Smith two-reelers and ten Joe Rock two-reel comedies comprise important items on the Famous-Lasky summer schedule. These three series are further augmented by the popular Hallroom Boy comedies, Sennett comedies, Felix the Cat, single reels, Out-of-the-Inkwell, single reels and the new single reel Alice comedies.

Added to the Paramount program of feature subjects, this schedule of short subject releases will enable the discriminating showman to build a program of highest quality—all with Paramount Pictures.

## Life Membership To Sydney S. Cohen

President Sydney S. Cohen retiring, was presented with a silver loving cup and an embossed certificate of membership in the M. P. T. O. Canadian Division at the Boston Convention.

A. D. Denis presented the membership and Ray Lewis the silver cup on behalf of Mr. Cohen's many Canadian admirers.

## Percy Pembroke Will Alternate With Mal St. Clair

"Telephone Girl" Series To Be Kept  
Right Up To Standard Set  
In First Series.

Percy Pembroke, director, has been chosen to alternate with Mal St. Clair in the filming of the H. C. Witwer "Telephone Girl" series for F. B. O., according to announcement by B. P. Fineman, general manager of the F. B. O. studios in Hollywood.

Pembroke has started work on "Love and Learn," number ten of the twelve-episode series, featuring Alberta Vaughn as the "Telephone Girl."

Mr. Pembroke was formerly associated with the Hal Roach organization and has also served as a writer and continuity author.

## Betty Blythe's Picture "Chu Chin Chow" First Showing Ottawa

Ottawa, Ontario, the Canadian capital, will have the premiere Canadian presentation of "Chu Chin Chow" as a moving picture spectacle starting June 14. This production, starring Betty Blythe, will play the Regent Theatre, of which Leonard Bishop, formerly of Winnipeg and Calgary and originally an English exhibitor, is manager. The Ottawa Regent is operated by Famous Players Canadian Corporation and "Chu Chin Chow" will be sent over the corporation's circuit of 60 theatres.

## Lionel Barrymore Begins Work on "I Am The Man"

PRODUCTION has been started by Chadwick Pictures Corporation on the second Lionel Barrymore special, "I Am The Man" at the Tec-Art Studios, New York City. Prominent in the cast is Seena Owen, who is featured and will play opposite Mr. Barrymore. Miss Owen was Mr. Barrymore's leading lady in "Unseeing Eyes" and this engagement will act as a re-union for the two stars.

Other principal players in the cast are Flora Le Breton, the young English actress, who made such a pronounced hit as the flapper in "Another Scandal," Gaston Glass, a well known player, Marty Faust, James Keane and others.

# MY PLATFORM

**H**ERE'S my Universal Platform for the coming Fall and Winter Season: I don't know how many *big* pictures Universal will make! At first we planned on thirty-six, which would be three times as many big Jewel pictures as Universal ever made in one season.

But I've decided to wipe that plan off the map until I know everything there is to know about each and every picture. So with the help of the huge Universal staff, I have been sorting out material, checking up and making up a fool-proof list of sure fire stuff.

The result is that I intend to open the season with the release of twelve pictures which I know are great. The stories, the casts, the directors and all details of the first twelve pictures are fool-proof. They will be better than anything Universal has ever attempted to do. Then what?

I don't know. I'll decide that after the first twelve are launched and as the subsequent pictures come in from the studio and can be checked up.

I don't intend to be bound by rigid numbers. If thirty-six great pictures come from the studio, then Universal will release The Perfect Thirty-Six. If only thirty are great, thirty will be our number. If only twenty-four [or any other number] are great, that will be the number we will release.

If any lemons arrive, they will either be

shoved up on the shelf or we will sell them to someone else, negative and all. Remember, Universal has no fancy new "sales plan" or scheme of any sort. We simply admit we do not know how many of our pictures will be great until they are done, and we only propose to sell you the ones we know are exactly right. No producing company on earth can ever know that all of its pictures will prove to be as hoped for. Listed in this announcement are full details of all other Universal products.

Universal is on top of the heap in every way and I hope to keep it there. The prospects were never so rosy as they are now and I don't intend to spoil them by making promises unless I know I can keep them.

That's our platform—guaranteeing each plank as it is known to be worthy.

It is not sensational, but it is sound. Compare it with anything else that may be offered to you and then—LOOK BEFORE YOU BOOK.

**CARL LAEMMLE.**



# The Sensation

*Wherever exhibitors meet, wherever picture*

## Universal's Greatest

*Every Universal Jewel contains the  
successes—but none contains any  
appeal to the whole family—*

### 1 *The* Signal Tower

Released August 3rd

Greater than "The Storm"!

starring

**VIRGINIA VALLI**

with Rockliffe Fellowes and Wallace Beery

Adapted from the story by Wadsworth Camp

Directed by CLARENCE BROWN

### 2 *The* Reckless Age

Released August 17th

A thrilling and riotous dramatic farce starring

**REGINALD DENNY**

with an up-to-the-minute cast

Adapted from the novel "Love Insurance"  
by Earl Derr Biggers

Directed by HARRY POLLARD

### 3 *The* Gaiety Girl

Released August 31st

A charming, dramatic romance starring the  
beautiful "Merry Go Round" Girl

**MARY PHILBIN**

and an unusually strong cast

Adapted from the serial novel that appeared in  
"Good Housekeeping Magazine" as "The  
Inheritors" by I. A. R. Wylie

A KING BAGGOT PRODUCTION

### 4 *The* Turmoil

Released September 14th

Adapted from

**BOOTH TARKINGTON'S**

great novel of American life with one of the  
most impressive casts ever assembled

**GEORGE HACKATHORNE**

Eileen Percy Emmett Corrigan Pauline Garon  
Winter Hall Eleanor Boardman Edward Hearn  
Kenneth Gibson Bert Roach

A HOBERT HENLEY PRODUCTION

### 5 *The* Family Secret

Released September 28th

Adapted from the great stage success,  
"The Burglar"

By **AUGUSTUS THOMAS**

and the popular novel, "Editha's Burglar"  
by FRANCES HODGSON BURNETT

featuring **BABY PEGGY**

with **EDWARD EARLE**, **GLADYS HULLETTE**, **FRANK CURRIER** and others

Directed by **WILLIAM SEITER**

### 6 Butterfly

Released October 12th

From the extraordinarily popular novel by

**KATHLEEN NORRIS**

sumptuously produced with a great cast  
headed by

**LAURA LA PLANTE** **NORMAN KERRY**  
**RUTH CLIFFORD** **KENNETH HARLAN**  
**T. ROY BARNES** **CAESARE GRAVINA**  
**MARGARET LIVINGSTON**

Directed by **CLARENCE BROWN**

*The greatest line-up of big*

# of the Industry!

are discussed the one topic of amusement is

## st Announcement

e elements that make for box office  
ing unclean or suggestive. They'll  
t any special sex or audience.

Released October 26th

### 7 *Captain* **Fearless**

Brimful of adventure, romance and action  
starring

**REGINALD DENNY**

with a splendid supporting cast

Adapted from Eugene P. Lyle, Jr.'s popular  
novel "The Missourian"

Directed by JAMES W. HORNE

Released November 9th

### 8 *The* **Rose of Paris**

Paris — Vienna — Gayety — Life!  
starring

**MARY PHILBIN**

with a fine cast of supporting players

Adapted from the very popular French novel,  
"Mitsi," by Delly

AN IRVING CUMMINGS PRODUCTION

Released  
November 23rd

### 9 **K---the** **Unknown**

Founded on

**MARY ROBERTS RINEHART'S**

famous novel "K" starring

**VIRGINIA VALLI**

with **PERCY MARMONT**

and an excellent supporting cast

Directed by HARRY POLLARD

Released December 7th.

### 10 **Love and Glory**

A stirring and thrilling drama of human emotions from the novel, "We are French" by Robert H. Davis and Perley Poore Sheehan

Produced by **RUPERT JULIAN**

with a brilliant all star cast including

**CHARLES DE ROCHE MADGE BELLAMY**

Wallace McDonald A. Gibson Gowland

Ford Sterling Priscilla Dean Moran

Released December 21st

### 11 **Wine**

One of the most powerful stories of the year by William McHarg as it appeared in Hearst's International Magazine. With

**CLARA BOW**

**FORREST STANLEY HUNTLEY GORDON**

**MYRTLE STEDMAN ROBERT AGNEW**

**WALTER SHUMWAY WALTER LONG**

Directed by **LOUIS GASNIER**

Released January 4th

### 12 *The* **Tornado**

The sensationally thrilling melodrama by

**LINCOLN J. CARTER**

starring

**HOUSE PETERS**

with an all star cast

A KING BAGGOT PRODUCTION

ures offered by any company!



# Universal Presents the Greatest

*Carl Laemmle Presents*

## HOOT GIBSON

You have come to expect a certain standard of thrills in every Hoot Gibson picture and you can rest assured that the new Hoot Gib-

sons for the coming season will uphold and even surpass any of his previous hits. Clean, wholesome, outdoor romance, filled with speed, laughs, thrills and fast riding.

*The First Three Universal Gibson Productions to be released between August and December:*

### THE SAWDUST TRAIL

With an exceptional supporting cast: Adapted from the Saturday Evening Post story "Courtin' Calamity" by William Dudley Pelley. Directed by Edward Sedgwick.

### HIT AND RUN

With a live-wire cast including Mike Donlin (formerly of the N. Y. Giants). Directed by Edward Sedgwick.

### THE RIDIN' KID FROM POWDER RIVER

With an all-star supporting cast. From the story by Henry Knibbs. Directed by Edward Sedgwick.

## Unparalleled Quality Short Product Assures

Written especially for Jack Dempsey by Gerald Beaumont. The brilliant supporting cast includes Hayden Stevenson, Carmelita Geraghty and Edward Ralston. Directed by Jesse Robins and Erle Kenton. Undoubtedly the greatest box-office scoop of the year.

**NOW BOOKING!**

*Carl Laemmle will*

## JACK D

The world's champion heavy-weight fighter in a series of ten

**"The FIGHT and**

### 2 Reel Westerns

Fifty-two of them a year! One released each week! Starring Jack Daugherty, William E. Lawrence and Pete Morrison. Think of these short westerns as a valuable addition to your program, get your patrons in the habit of expecting them each week. They are the best that brains can produce.

### International News

104 issues, released twice a week. No theatre can afford to be without them. They are nationally advertised in all Hearst newspapers read by over twenty millions people daily. The great staff of expert camera men are constantly covering the corners of the earth for big news events for your audiences.

## Two Big, Thrill-packed Serials

### "THE RIDDLE RIDER"

Starring WILLIAM DESMOND  
and EILEEN SEDGWICK

supported by Helen Holmes, Claude Payton, Hugh Mack and others. Story by Arthur Gooden; Directed by William H. Craft. 15 episodes of two-reels each—a thrilling, hard-riding western drama. Released in November.

### "WOLVES of the NORTH"

Starring WILLIAM DUNCAN

With Edith Johnson, directed by Wm. Duncan. Exhibitors who have played "The Steel Trail" and "The Fast Express" know that a Duncan chapter play cannot be beat. The theme is big and the action is thrilling. It will prove the biggest thing of its kind on the market. Released in September.

**UNIVERSAL HAS THE PICTURES**

# Outdoor Features of the Year

TWELVE

## 5 Reel Westerns

Featuring

JACK HOXIE

AND

WILLIAM DESMOND

Featuring the famous

## UNIVERSAL RANCH RIDERS

There will be twelve of these five reel westerns during the season of 1924-5; Jack Hoxie will star in six and William Desmond and other popular stars in the remaining six. The finest western pictures on the market—big stories—big casts.

## Exhibitors Unlimited Program Possibilities

release on June 9th

## DEMPSY

two-reel knockouts, each story complete in itself and known as  
WIN Pictures"

Large houses and small houses alike will literally "clean up" with the series! Every time you flash Dempsey's picture in front of your theatre you will line them up in front. Get in touch with your local exchange immediately if you want to beat competition to the greatest series of all time.

## 1 Reel Comedies

Featuring

BERT ROACH

They are released one very other week—26 during the entire year. Fresh, funny situations contrived by the best "gag men" in the business. Just the thing to put the final laugh in your program.

## Hysterical History

Comedies

Something new and snappy! 12 Hysterical History Comedies, one reel each and released every other week. They are written and directed by Bryan Foy (famous composer of the Mr. Gallagher and Mr. Shean song) and Monte Brice. Those completed indicate that these will be the sensations of the coming year.

## Century Comedies

Fifty-two; two reels each; released one a week

"Consistently Good"—they live up to the slogan! Exhibitors everywhere swear by them. These two-reel comedies released each week are box office power for any show. They are full of fun—clean and wholesome. Featuring Buddy Messinger, Bubbles, Al Alt, Waunda Wiley, Pal—the dog, Jack Earle, The Century Follies Girls and the Century Kids.

UNIVERSAL HAS THE PICTURES



## Two Attractive Maidens Enhance Comedy Programs

**June Announcement of Educational Films Re-assuring to Exhibitors who Dread Warm Weather Bogey—Vera Steadman In Support of Neal Burns Rouses Interest.**

**T**WO new faces, both exceptional drawing cards in short length subjects, will make their appearance in comedies released on the June schedule of Educational Film Exchanges, Inc.

Louise Fazenda, who has been absent from short comedies for over a year, during which time she has been appearing in prominent roles in long feature productions, will be starred in the second of the Jack White Comedy Specials, "Dizzy Daisy." Kathleen Clifford, vaudeville star and famous for her male impersonations, will be seen as the lead in the Christie Comedy, "Grandpa's Girl."

Educational's hot weather special, "The Chase," will also be available for exhibitors for late June bookings. Although scheduled as a July release, work is being rushed on this picture and prints and accessories will be available to exhibitors late in June. It is an ideal summer feature.

In all, six two-reel comedies and eight single-reel subjects will be available to exhibitors during the beginning of the heated season. In addition to the two-reel pictures previously mentioned, Neal Burns will be seen in "Tootsie Wootsie," Lloyd Hamilton in "Good Morning" and the Mermaid comedians headed by Lee Moran in "Hot Air." The single-reel pictures will include two issues of "The Fun Shop," Educational's new humor reel, two Cameo Comedies, and one each of the "Sing Them Again" series and Lyman H. Howe's Hodge-Podge.

"Tootsie Wootsie," a Christie Comedy with Neal Burns starred, will be released the first week of the month. This comedy is claimed to be one of the best Burns has made this season. He is supported by Vera Steadman.

Lloyd Hamilton will be seen in "Good Morning," released during the week starting June 8. Dick Sutherland, Ruth Hiatt and June Marlowe are seen in his support under the direction of Lloyd Bacon, son of the late Frank Bacon, of "Lightnin'" fame.

"Grandpa's Girl," the Christie Comedy with Kathleen Clifford, will be on the program of the week starting June 15. "Snapshots of the Universe," one of the Lyman H. Howe Hodge-Podge series, and "Echoes of Youth," of the "Sing Them Again" series of song-pictures, will complete the releases of the week. "Hot Air," the two-reel Mermaid Comedy on the fourth week

of the month, has Lee Moran starred in the well known fast action style which has distinguished this brand of two-reelers.

"Dizzy Daisy," the Jack White Comedy Special, will be released the last week of the month.

### New Metro-Goldwyn English Distribution

Announcement is made by Marcus Loew of the merging of Goldwyn Ltd., of England and Jury Imperial Pictures Ltd., the first named being the distributors of Goldwyn pictures and the latter handling the Metro product in Great Britain. A new company is to be formed to be known as Jury Metro Goldwyn Ltd., and will act as the distributors of Metro-Goldwyn pictures throughout Great Britain.

## Two Jack Dempsey Pictures Soon Ready for Exhibitors

**Work Completed on First Three of Great Fight Series—Dempsey Screens Well and Release of His Features are Creating Terrific Demand.**

**T**WO of the Jack Dempsey two-reelers being made by Universal for early summer release, already have been completed. Dempsey has about completed work on his third picture and is preparing to start work on the fourth.

The Dempsey series of two-reelers, the result of Dempsey's heralded \$1,000,000 contract with Carl Laemmle will consist of ten two-reel action dramas, each written around the adventures and romance of a ring champion. The series will be known as the "Fight and Win" series. Gerald Beaumont, noted writer of sporting fiction, is supplying the stories.

### "WINNING HIS WAY"

The first Dempsey picture of the series is entitled "Winning His Way," and deals with the adventures of a young mine worker being groomed for ring honors. The picture culminates in a spirited ring battle in which the young man floors his opponent and steps into championship rank.

Universal has assembled a strong cast in support of Dempsey. Hayden Stevenson, remembered for his popular role as the genial fight manager in "The Leather Pushers," plays a similar role in the "Fight and Win"

### Rudolph's Picture and Rudolph's Wife Draw Big Business in Ottawa

The managers of the Loew and Franklin Theatres, Ottawa, staged a bit of friendly rivalry that had the town talking for their respective bookings for presentations during a recent week. First, J. M. Franklin, proprietor of the Franklin Theatre, announced the personal appearance of Mrs. Rodolph Valentino at performances during the week, this being Rodolph's first wife. This was followed a short time later by a special announcement by Capt. F. W. Goodale of Loew's that an added attraction at his theatre was "A Society Sensation," starring Valentino himself and Carmel Myers, for the same week. The immediate result was that advertising displays everywhere throughout the city carried the name "Valentino" in big type for both the Franklin and Loew houses and everybody was talking.

The Universal special, "A Society Sensation," was presented at Loew's along with "Sherlock, Jr." a Keaton comedy feature.

series. Opposite Dempsey is Esther Ralston. Others in the cast include Carmelita Geraghty, Chuck Reisner, Ed Kennedy, George Ovey and many more. Kennedy is Jack's ring opponent. That actor once gained considerable reputation on the West Coast as a heavyweight.

"Winning His Way" was directed by Erle C. Kenton, one of the screen's best known comedy directors.

### "THE TITLE HOLDER"

The second Dempsey picture is called "The Title Holder," and was directed by Jesse Robbins. Kenton and Robbins are alternating with Dempsey. Robbins now is doing the third picture and Kenton will do the fourth.

Production stills which already have arrived from the Coast show that Dempsey is proving to be an excellent actor. They also indicate that Universal has put plenty of dramatic action and many humorous situations in the "Fight and Win" series.

Universal sales executives say that the exhibitors demand for the Dempsey series already has reached enormous proportions. The series will be released, one two-reeler every other week beginning June 9th.

# Digest Reviews Current Attractions

By H. M. BALL

THAT "something" different came to Toronto in full measure the week of May 26th. We were favored with two photoplays which could justly claim interest, two pictures which presented something out of the ordinary, two movies built for genuine entertainment purposes. At the Tivoli was presented the Film Booking Offices' much heralded release "Judgment of the Storm" and at the Hippodrome was seen "The Great White Way," Cosmopolitan's tale of modern New York.

\* \* \* \*

## "Judgment of the Storm"

F. B. O. Photoplay

"Judgment of the Storm" is one of the few pictures being offered to the public this season that justifies the advance publicity which has reached the fans far and wide through national advertising columns. The photoplay was written by Ethel Styles Middleton, the wife of a factory worker, we are told, who won the Palmer Prize for her dramatically constructed and brilliant story. F. B. O. gave it a production that will be memorable for a number of reasons. In order to indicate the high spots of this remarkable photodrama, a brief summary of the story is given:

John Trevor, a wealthy college senior, loves Mary Heath, who lives on a small, impoverished farm near the college town. Martin Freeland, an adventurer, also admires Mary. The burden of supporting the Heath family rests upon sturdy Dave, Mary's elder brother. Bob, slightly-built, younger, and much-petted brother, goes to college. Martin takes Dave on a "sight-seeing" tour in the city and John goes along to visit his mother. Dave is killed by accident in a fashionable gambling den, secretly run by John's mother. John is almost frantic with grief and shame at the discovery and binds himself out as a slave upon the farm—for life—to atone. No chance is misused to humiliate him but during a storm it is he who rescues most of the family from otherwise certain death, and of course wins his reward.

The story from the start "gets you;" but the scenes between the boy and his mother when he learns that she owns the gambling den, and later, the marvelously thrilling struggles in the storm are high spots that will make this picture notable among the big successes of the year.

"Judgment of the Storm" relies upon the value of the story and the intelligence of the acting and direction for its success—there are no showy sets, thank fortune. The result is thrilling entertainment full of heart interest and dramatic value, with a cast which does honour to the director, Del Andrews. So excellent is the work of the company that the reviewer experienced that rare illusion of the characters being people, not actors; and to this end it must be admitted that many of the established "stars" have at last something to worry them in the person of that exquisite little creature—Lucille Rickson.

Just a year or two ago, this pretty blonde child was cavorting in juvenile comedy subjects—today, at sixteen years of age, with beauty rare and wonderful, and an intelligence which makes her face all the more remarkable, she is on the road to fame. Few experienced actresses in pictures today can begin to register with the charm, ease and conviction displayed by this clever young girl—mobility and youth are on her side but it is certainly intellect as much as beauty which makes so attractive her part as Mary.

Lloyd Hughes as the hero who denounces his mother when he finds that she is deriving her income from a gambling den, their sole legacy from his father, is convincing and equal to the demands of the role throughout. Vera Steadman as the mother, who pleads that her efforts have all been for the love of her boy, does a splendid characterization. George Hackathorn, Clare McDowell, Philo McCullough and Bruce Gordon complete the excellent cast.

F. B. O. has every reason to regard this as one of the real successes—it is a picture that can play to any audience anywhere, and for sheer sensation there has never been anything better than the scenes of struggle in the blinding snow storm.

\* \* \* \*

## "The Great White Way"

COSMOPOLITAN

Through Regal

"The Great White Way" blends drama with comedy and achieves a unique background to insure its success. There is no nonsense here either; the picture is what its title tells you—just a photograph of lil' ol' New York today, doing its daily doz-

en! There is a love story, but who cares that it is subordinated to the greater theme of Manhattan. Cleverly and effectively has been evolved this panorama of Broadway—you see the Follies rehearsing under the kindly but discriminating eye of Ned Weyburn—Mr. Ziegfeld looking on from a lonely orchestra seat. You see a great Metropolitan newspaper going to press—you don't know the half of it until you have seen "The Great White Way." Then there is the romantic life of the prize fighter in training, and in the ring—victor and vanquished; there is life, life every where, in the streets, in the theatre, in the all-night cafes—there is the New York Fire Department and there is a fire to show them in action. Anything you want to know about the Great White Way, see the picture.

The way its done is this: There is a resourceful young press agent, a "perfect pest" in the editorial room of the big daily—but he gets his stuff across just the same—a regular pig for space.

He contrives to work for a musical comedy star and a prize fighter simultaneously; and by using their respective personalities with which to build up a fictitious romance, thereby gaining "space" for both, he eventually produces a real one. Ere its happy culmination, however, there is the deuce to pay and it is this eventful and almost disastrous path of the lovers that enables the fan to see so much of Gotham.

In and out through a maze of Metropolitan activities the adventures of these two lead us; we shake hands with all the big wigs in the show game, with Tex Ricard, the boss of the ring, with great journalists, cartoonists, writers and promoters.

The wise theatre owner will not pass this one up, for in addition to a strong cast including Anita Stewart, lovely as Mabel, T. Roy Barnes, as the press agent, Oscar Shaw as Joe Cain, the attractive pugilist, Harry Wilson ("himself, in person" as the editor), and Hal Forde, the popular stage star of the famous success "Oh, Boy!" as the rival, you have a galaxy of celebrities to exploit that will make the world and his wife take notice.

H. C. Witwer wrote this clever piece of entertainment which introduces the lady fans to a real live boxing match and brings the Follies home to popa—don't miss it folks, its rare!



# How We Saw You at Boston?

(FROM OUR WIRELESS STATION)

*"WAD THE POWER THE GIFTIE GIE US, TO SEE OURSELVES AS ITHERS SEE US."*

**D**ID it occur to the "interested parties" at the Boston Convention that by stating that ye Editor of Digest could "think like a man," that they were giving their species a bit of publicity? God bless them, but they do "start the world with themselves" and are generally there at the finish. However, let it be known, that although "Danny" of Film Daily Fame, considers Henry Levinson a Talmudist Extraordinary for discovering that ye self-same editor was still the "Eternal Feminine," because she toyed with a hat-pin, there was more conclusive proof, she kept on talking.

"Danny" appeared to be in a ravenous state, hungry for news and hungry for food, we wonder, since the news was there and the food, who satisfied his thirst generally? As far as we can testify prohibition functioned.....

Being no psycho-analyst I discovered that "Danny" exhibited a most pronounced trace of Femininity, ask him whether he can keep a secret where a presentation is concerned. "Danny" "you're no lady." And his alibi, well, words fail me, here it is, "Sydney Cohen never reads the Film Daily."

Having met Luella Parsons, Editor of the Film department of the New York American, we recognized in her the inspiration which gave rise to the expression, "She's a good fellow." Incidentally her witty and brilliant repartee, coupled with some Film reminiscences and a subtle boost for Cosmopolitan, made an enjoyable break in the business routine.

You should have seen the press nibble at the Marcus Loew Bait, at last, at last, the long-looked for fight, but besides driving home their point, the exhibitors appeared to be peacefully inclined; and we were therefore unable to start anything.

The Milwaukee Boosters "had the goods," they were armed with invitations to the right of them and invitations to the left of them, from officials and the members of their particular state, asking for the 1925 convention. They pointed out the fact that they are the oasis in the desert.

Critic language but the "wise ones" know. Mr. Denis of Montreal, Canadian President of the M. P. T. O., pointed out that Montreal was the oasis of the American continent, but it was the unanimous decision of the convention to confine itself to a smaller representative area. Congratulations, Milwaukee, Wisconsin, if we are still "alive" in 1925 we will be with you.

Montreal as a convention centre was greeted with loud acclaim by the exhibitors, although Montreal is said to be permanently under the influence of a "wet season." The M. P. T. O. exhibitors promised to carry rubbers.

Only once did the press grow noticeably enthusiastic, Montreal was the magic potion. Cheer up boys, 1926 is not so far away, and a good thing is worth waiting for, what say you?

Some exhibitor with an eye for business, took the diamond ring presented to Sydney S. Cohen by the boys of New York state to the window for inspection. "Flawless," said Sydney S. Cohen, eternal booster of the organization.

It looks as if the exhibitors were not taking any chances when they elected Michael O'Toole to follow Sydney S. Cohen as president of the M. P. T. O. Cohen and O'Toole, it's a great combination.

"Pete" Woodhull was in great shape. The "glass eye sympathy story" is always new, besides "Pete" has the faculty of making old things take on a new lustre. His sense of humour is spontaneous and when we leave it to him to start the laughs, the laughs are generally forthcoming. "Pete" has a terrible serious side did you notice, every sentence a truth, each truth a solar plexus reality.

Harry Davis, steering the ship of Ways and Means re-Finance. Leave it to "Harry." There was a rumour that the Treasury was Fifty Thousand Dollars richer after he talked "money." Besides this canny power of extracting money, he possesses the

distinction of being among the "great givers." And no one heard anything about collections at the sessions.

Will the gentlemen who proposed to the "hat-pin twiddler" please send in Financial Statements that the lady in question may decide as to who is the most desirable gentleman?

To the gentleman from Wisconsin who promised the lady a "gorgeous funeral" the lady begs to state that she would rather be "a live dog than a dead lion." Nothing doing.

Mr. A. Lester of the Doric Theatre would like the address of the millionaire who dropped the dime he picked up. No interest for the loan will be forwarded. Will the gentleman also, another millionaire who also saw the dime, and stepped on Mr. Lester's hand in order to prevent that necessary dime from getting away from him, please notify Mr. Lester's friends, who wish to personally extend their thanks to this gentleman for incapacitating this hand. His left hand always comes out of his pocket more easily.

Where were the Canadian distributors at the Boston Convention? Where were most of the distributors? We conclude that A. Berman must either be fearless or possessed of a "clear conscience" he made up for the absentees.

Harry Asher and Sam Grand of Grand-Asher must have excellent product, else where did they get the money to give the exhibitors such a gorgeous party?

The Pioneer Film Exchange, another Independent made the exhibitors feel indebted to them for their hospitality. We never hear of their product in Canada, what's the idea?

Elias Loew was all attention when Loew's name was mentioned. But as the evidence continued he was heard to say, "What's in a name?"

I wonder if a paradox means that something is, which isn't. J. Douglas Flatterly who officiated in place of Mayor Curley, giving his benediction to the gathering of Independents,

## From Our Wireless Station---continued

is of the legal advisers for the Boston Loew Interests? Would one call this paradoxical? Savants attention!

"Pop" Hart agreed that anyone working for the interests of the Independent exhibitor could say, "That makes me an Elk," and immediately Horns of Wisdom grow.

J. C. Brady proved that age is a delusion, one of the human aberrations, there was no exhibitor younger nor older than he at the Boston convention.

Mr. H. Ginsler of the Iola, Toronto, brought his attractive wife along to prove to her that this time he was really going to a convention. Incidentally she told Wisconsin to sit down when Canada wanted the 1925 convention. I always knew that there was something wild about the ladies from Canada.

Someone was very kind to Maurice West of Montreal, his "geniality" was overflowing.

"Doc" Whitehurst, looks like a "chip of the old block." Brother of C. E. he evinced the same solid interest, conservatism and modesty.

Glenn Harper of Los Angeles did not have to prove that Los Angeles was the ideal city for a convention, God's country. The only question was that of "money." But since Glenn Harper is such an able "booster" for his particular community, he will no doubt inform us at the Convention in Milwaukee that we are all invited to Los Angeles for 1926, fares paid by the producers.

S. Fine was on his honeymoon. Those who saw him sequestered with pretty Mrs. Fine, knew that chaperones and crowds were de trop. Of course the men did not blame Mr. Fine, beauty must be guarded.

There isn't much that Mr. M. Gebirtig of the Bluebell, Toronto, missed. That is one of the great advantages of being a "good listener": and that is why we have named him the "radical" progressive. "Still waters run deep."

S. Lent and J. Cohen, of Toronto, had some conspiracy, we placed Mr. J. R. Joy of the Woodland, Toronto, to watch developments. Joy proved a "joy," he has such broad notions of being fraternal.

Mr. Hartley of Rock Island, Quebec, was also accompanied by Mrs. Hartley. Canadians are more careful than cautious.

Lee Ochs of New York rendered Markus Loew speechless. A producer not taking advantage of prepared publicity, what's the Industry coming to.

Pathe and International showed evidence of press screen agility, they "got the exhibitors coming and going," not forgetting the flattery of a close-up of Canada. How flattering we will further elicitate after the beholding.

The committee in charge of the Convention arrangements at Boston accept Canada's sincere thanks for their courtesy and our congratulations on the excellent order of arrangements.

Our good old friend, not so old, but always good, Mr. A. J. Moeller, was in evidence. Still "plugging" for the M. P. T. O.

One representative of the press biting upon the Key to the City presented by the pro-mayor Mr. Flatterly, recorded that although it tasted bitter and was therefore not pure gold, the spirit of the giving, was a golden security.

Danny's head was bowed in passing before Sydney S. Cohen's speech. The press commented upon the extent of such homage.

One of the infallible methods of making Sydney S. Cohen beam with joy, was to praise one of his "Invincibles."

When Thos. B. Hanly of the N. Y. Morning Telegraph, said that the "difference between profit and loss to the producers is the exhibitor," he made a "home run."

Madame Batigme furnished an answer for the Industry to the question, "What is the matter with the movies?" by replying "What is the matter with the audience?" O, these women, they are such a clever lot.

Most conventions promise more than they give, the Boston Convention gave more than it promised. At 4 A.M. after the banquet, de luxe vaudeville entertainment and Ball, everybody shouted, "Is everybody happy?" So much happiness was imbibed that words failed us.

After Peter J. Brady's declaration, that there was five and a half million dollars on deposit in the Labour Bank of which he is President, and that the resources will be sixty million in four years, he took the "poor" out of our "working class" slogan.

The representative of Labour that self-same "Peter" reminded us that it is a good policy to "Reward friends and defeat enemies."

We hope that Governor Cox of Mass. wrote the speech with his representative Gen. A. F. Foot delivered, we would particularly like to attribute to him this sentence: "There are no better people to deal with than motion picture people." Also we hope that his memory is good.

Mr. Lee Marks Sullivan, representing the Mayor at the banquet is good-looking enough to be in pictures and also an excellent actor. His oratorical ability gave him an added touch of histrionic value.

Major Gen. Brewster, no relation to Brewster's Millions, stated that the Industry had held up the hands of those who rendered Home Service during the War. There is a difference between holding up one's hands and tying them.

We wonder what the donors from Pennsylvania of the bag to Sydney S. Cohen, put in that bag when they presented it. I heard them blame it on Montreal. But there are still a few lakes and rivers, a whole ocean in the vicinity of Boston.

We hope that Louis Segal the new treasurer will have to request a police guard for necessary protection.

Mr. George Aarons, Recording secretary has much to record to his credit. One of the "old Bodyguard" it was good to see him in a position of active service.

A. Sperdakos, Treasurer of the M. P. T. O. of Canada, gave a most excellent talk to the Canadian division on the value of organization.

If there is anyone I missed or anything that someone put over on me or you, or the other fellow, notify this column at the Digest address.

Yours truly,

THE ED.



# Pictures in Winnipeg

By JOHN J. CONKLIN

(Exclusive to the Digest.)

## "The Heritage of the Desert"

If we must have westerns in Winnipeg let's have them like "The Heritage of the Desert," the Paramount production which was at the Lyceum the week of April 28. If all pictures were of this type the western would never lose its popularity. It is short in comparison to the majority, is packed full of action without any padding or stage settings. It tells the story of the efforts of an early settler to exist in spite of the evil workings of Mat Holderness, a desert pirate, who seeks to control the water rights of the surrounding country. The natural settings in the Tonto Basin of Arizona are grand. There is action and thrills. The night shots of the advancing herd of horses are beautiful. The acting of Ernest Torrence, Noah Beery, Bebe Daniels and Lloyd Hughes grips the interest. The entire production is a personal triumph for the director, Irvin Willat, who inspired the players to live the roles and kept the plot sweeping along swiftly. The story is by Zane Grey. The situations are big and thrilling, and the photography excellent. Miss Daniels never looked more charming.

\* \* \* \*

## "Lilies of the Field"

The First National Picture, "Lilies of the Field," at the Capitol the week of April 28, is a domestic drama among the sophisticates of society, with the triangle situation developing a divorce, and the ultimate rectifying of the husband's wrong. It shows how certain idle women keep the wolf from the door through their philanthropies with equally idle men. While the risqué note has been eliminated the theme is quite faithful to the original. Some of the sequences are too long and several scenes might be eliminated entirely, such as the funeral service of a dowdy person who once travelled the primrose path, and the fashion display. There was too much time spent in making the production a lavish one and the homes of the commercial millionaires are overdressed. Corinne Griffith succeeds in lending a wistful appeal—and she is gorgeously gowned, but the emotional demands are not always grasped with sufficient feeling. Conway Tearle wears too much of a set expression to

completely register the fact that he has a generous, noble heart. However, the tone of the picture as a whole is high and convincing. It is sure to have a big draw among the public owing to its theme, life among the "high-steppers" of society being always good for a long run in the larger houses. It is a quality picture.

\* \* \* \*

## "Under the Red Robe"

"Under the Red Robe" at the Metropolitan the week of April 28, is equal to the already long list of these costume plays of the Middle Ages and while done on a more elaborate scale than some of the others and acted by a cast of well known names, is not much different to the rest. Robert B. Mantell in his incomparable role of Richelieu takes the part of His Eminence in "Under the Red Robe" and has an opportunity to show what a fine screen actor he is. It is a Goldwyn-Cosmopolitan production.

\* \* \* \*

## "The Eleventh Hour"

"The Eleventh Hour" at Starland the week of April 28, has everything that all fast moving melodramas should have. It speeds along at whirlwind pace and introduces all the modern speed vehicles, including an airplane. The picture is admitted to be a "thriller" and it can be described in no other terms and drew crowded houses to Starland during the days of its presentation. It was given a very elaborate stage environment by Manager Charles Straw and a beautiful musical setting by the organist, Walter Dolman.

\* \* \* \*

## "The Confidence Man"

"The Confidence Man" at the Metropolitan the week of May 5, is a picture that few missed. It is Thomas Meighan in just the sort of a story in which you like him best; the type of picture that brought him his first great success. While the plot is not the least bit original, it has titles by George Ade and with Mr. Meighan making it worth while the combined result was entertainment of excellent diversion. Meighan jumped to the front as a leader of a gang of crooks in "The Miracle Man" and his part in this story is that of the active and

brainy leader of those who live by their wits. Thomas Meighan is always good and in this picture, there are all the elements necessary to make a good photoplay. The performance of the star alone will make this popular with all audiences. It is a Paramount.

\* \* \* \*

## "Singer Jim McKee"

A Bill Hart production, for Paramount, "Singer Jim McKee," did not draw anything like this star's pictures did two years ago. It was at the Province the week of May 5. It is a western melodrama dealing with the adventures of a singing miner and the daughter of his pal, who was murdered by a cowardly sheriff after a stage coach hold up. Among the high lights are the fall of Bill Hart and his Pinto pony over a steep cliff; the escape of Bill and the baby through the tunnel; the attractive mountain scenery; the storm scenes; Bill's leap from a high bluff to the stream below; and the rescue of the girl. Phyllis Haver rather overdid her role, and the story should have ended before the anti-climax. It is not up to Bill's old time standard, as it loses its grip when the story is half way through. Too much was put into the picture but the mountain scenery is great. The fact that Phyllis Haver had to contribute a regular Niagara of weeping to her share of the picture hurt her acting. The little girl, Ruth Miller, who only appears in the first reel, contributes the best acting of the entire cast. Bill Hart's fistic battles against no less a personage than George Seigmann, and a circus crew are real good.

\* \* \* \*

## "Grit"

"Grit" at the National the week of May 5, a Hodkinson production, is a theatric melodrama. It revolves around the idea that a man must conquer himself before he can conquer his enemies. Clara Bow is dressed like Raggedy Ann and Glenn Hunter is dressed like a melo star. The raid in the Chinese den carries a punch. The frame-up of the saloon keeper is another strong feature. Raids on opium and gambling dens are also among the high lights. The story suffers somewhat from lack of suspense and contains incident instead of action.

# June First Sees the Start of High Society Feature

**"Belonging," Olive Wadsley's Story Set in London and Paris To be Produced by First National.**

**"BELONGING,"** a novel by Olive Wadsley dealing with high society life in Paris and London, has been purchased by M. C. Levee for Maurice Tourneur's next production for First National release. Camera work will start about June 1. Albert Shelby Le Vino's extremely successful adaptation of "The White Moth," Tourneur's last picture, has won for him the contract for the adaptation of "Belonging."

"Belonging" tells of the devotion of Sara, Comtesse Desanges, for her invalid husband, Coti, and of the pas-

sion of Charles Carton and Julius Guise for her. Coti had wed her when Carton deserted her just before their intended marriage. In gratitude she spent most of her waking hours at his side when Coti became paralyzed, deaf, dumb and blind. Carton returned and renewed his courtship, only to meet with the opposition of the blind adoration of Guise.

Coti's death brought a problem to Sara that ended in a tense and breath-taking melodrama.

Production is scheduled to begin about June 1.

**Director Marshall Neilan Ordered to London For Major Operation**

Will be Accompanied by His Wife Blanche Sweet.

**MARSHALL NEILAN,** director for the Metro-Goldwyn-Mayer company, has been ordered to London immediately to have an operation performed.

Recently Mr. Neilan suffered two attacks of what was thought to be appendicitis. Later it developed that he was not suffering from appendicitis but from a more serious stomach disorder.

Mr. Neilan will be accompanied to London by his wife, Blanche Sweet, who intends to remain with him and nurse him back to health.

**Huntly Gordon Again With Myrtle Stedman**

Huntly Gordon and Myrtle Stedman, who appeared together in the screen version of "The Famous Mrs. Fair," have two of the featured roles in "Wine," the Universal-Jewel production now being filmed at Universal under the direction of Louis Gasnier.

Gordon and Miss Stedman are man and wife in the film, ultra society folk who join forces with a notorious boot-legger to save their elaborate home from ambitious mortgage holders.

Clara Bow, loaned from B. P. Schulberg and one of filmland's newest and most popular ingenues, plays the role of their flapper daughter, the featured part of this production. Other principals in the cast are Walter Long, Forest Stanley and Robert Agnew.

## TIPS

### FOR PROJECTIONISTS

**A**LL projection rooms should be equipped with two ventilating shafts either of which should be large enough to carry off all smoke and gas in case of a film fire. These should all be equipped with motor driven fans. The reason for the two shafts is that trouble with the motors will usually happen just when the fan is wanted most; but cases of both motor fans being stopped at once would be rare.

\* \* \* \*

### PROVERBS FOR THE PROJECTIONIST

An ounce of prevention is worth a ton of overhaul.

A tool in your kit is worth two dozen in the hardware.

A turn of the wrench often saves ten.

Patience is a virtue — with film breaks.

\* \* \* \*

Many projectionists use a type-writer cleaning brush for brushing out bits of film, etc., from their machines. This is not always effective. If your theatre owns an electric vacuum cleaner with an attachment for cleaning curtains, rugs, etc., it can be pressed into this service, as the strong suction easily removes all traces of lint and film without damage to the machine.

\* \* \* \*

The writer has found that a medicine dropper or fountain pen filler is a very handy and neat way of applying film cement when making splices such as when doubling up single reels on double reels. The dropper is sucked full of cement and by pressing the rubber bulb a neat line of cement can be drawn along the scraped place on the film to be spliced.

—GUY E. McALLEN.

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Original  
NEW YORK



## Keith Circuit Makes Offer To Purchase Ottawa Loew's

Statement Published Draws No Comment as yet from Popular Manager.

**F**OLLOWING a visit by E. F. Albee of New York, president of the new B. F. Keith Company of Canada, Ltd., Montreal, with a capitalization of \$5,000,000, announcement was made at Ottawa, Ontario, that the new Keith organization in the Dominion has made an offer to purchase Loew's Theatre, Ottawa, to take the place of the present Franklin Theatre which is operated by J. M. Franklin of Ottawa, a director of the Keith Canadian Company. Soon after Mr. Albee had visited the Canadian Capital, President E. R. Fisher of Loew's Ottawa Theatres, Limited, which is a local company in its personnel. Called a special meeting of directors to consider the proposal. After this meeting, the statement was issued that no announcement would be made for several days, pending communication with Marcus Loew and others in New York City.

### CAPACITY SUITABLE

The Canadian Keith Company decided either to erect a large new theatre in Ottawa or purchase one already in operation, it was announced at the time of the organization of the new Keith organization. After looking over the ground, Mr. Albee approved of the plan to make an offer to Loew's Ottawa Theatre and if purchase could not be effected to arrange for the early construction of a new house to replace the present Franklin Theatre which has only 1,200 seats. The Loew house in Ottawa has a seating capacity of 2,600 and is one of the finest theatre properties in Eastern Canada.

### GOODALE SILENT

Capt. F. W. Goodale, manager of the Loew Theatre in Ottawa and who has become very popular with local business men and others has announced that he has no statement to make in the matter personally. J. M. Franklin, who went to Ottawa from Halifax, N. S. last summer, has performed a miracle in building up the Franklin Theatre which, prior to his occupancy, was the Family Theatre. It had been dark for months before he took it over. It has been found too small for present needs.

## First National To Re-issue Five For Summer Release

**F**IVE of the most successful box office pictures First National has ever released are to be revived with new prints and new advertising accessories and made available for exhibitors for summer showings. These re-issues will be in addition to the new Ten Dreadnoughts already announced by First National on their regular schedule for distribution during June, July and August.

The re-issues are: "The River's End," a Marshall Neilan production from the story by James Oliver Curwood, with Lewis Stone and Marjorie Daw; "Go and Get It," a second Marshall Neilan production in which Wesley Barry has an important part, and Pat O'Malley plays the heroic role. Bull Montana is cast in a fantastic "ape-man" role, and Agnes Ayres is the girl. "Nomads of the North," the third release is one of the most successful outdoor dramas ever issued. Lewis Stone, Betty Blythe and Lon Chaney head the cast.

The Thomas H. Ince whirlwind comedy sensation of 1923—"The Hottentot" is the fourth of the five First National re-issues. This picture features Douglas MacLean and Madge Bellamy. It is a steeplechase story in which the hero, despite his great

fear of horses rides the dangerous "Hottentot" to victory in a steeplechase that is a rare combination of thrills and laughs.

Maurice Tourneur's "The Isle of Lost Ships" is the most recent of the five. It was issued a year ago and proved unusually successful because of its fantastic theme and powerful romance. Milton Sills and Anna Q. Nilsson are the principals of the romance and the adventure.

## Charles Ray Returns To Scenes of Early Triumph

**W**ITH Jacqueline Logan, Bessie Love and Wallace Beery heading the supporting cast, Thomas H. Ince's promise that the first picture made by Charles Ray under the new Ince-Ray combination will be "bigger and better than ever" seems certain of substantiation.

C. Gardner Sullivan who wrote many of the early stories that brought Ray to stardom is the author of "Smith," the story which brings him back into the screen spotlight. Miss Logan, cast as "Kitty Gray," a demure little waitress who hides beneath a neat apron a fire-brand temperant which flares into brilliancy at the critical moment, has an ideal role. Bessie Love has endeared herself to the screen "fans" as one of the cleverest troupers of the silversheet.



Before Buying Pictures Read The Digest Advertising Pages.

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Starting June 1st, 1924,  
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We have purposely added these new Comedies to our current releases so that every exhibitor in Canada may get from us, a whole show. We are now in a position to supply two-reel Comedies of greater diversity, and three different kinds of Single Reels.

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If you are not showing the public of your town PARAMOUNT PICTURES, with such stars as Gloria Swanson, Thomas Meighan, Pola Negri, Rudolph Valentino, etc., you are not taking the fullest advantage of the box-office opportunities that are open to you.

Get in touch with our nearest office, and ask them to show you the book on our new FAMOUS FORTY, if you have not already seen it.

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CALGARY - - 318 Eighth Ave.



# *Are you giving your banker a square deal?*

Do you know, Mister, that it can be proven to your satisfaction that theatres are being built in certain localities where a First National Franchise is available and, also, that same Franchise is keeping out opposition that would like to build in other places.

Which means that First National pictures are a guarantee against the loss of your investment—more so at the present time than ever—and proof that some people consider that no theatre can operate profitably without them.

First National's announcement of ten super-dreadnaughts for Summer release has never been equalled in this business. Let the others shout about what they're going to release in the Fall. First National is not alone content to rest on the wonderful reputation it has earned during the past, nor what it promises for the future—*the present* is what counts with you, Mr. Exhibitor, and it finds First National still sitting on top of the distribution field. Play the Dreadnaught Ten and make your own comparison as to how far they surpass all others.

See the front cover  
for the  
DREADNAUGHT  
TEN



# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 7.

TORONTO, CANADA

June 14th, 1924

## *Who's making all the home brew?*

When the Volstead Act in the U. S. and provincial legislation in Canada seemed likely to wipe out the distilling and brewing industry the product was manufactured in manifold compact forms and advertised in a huge and vigorous fashion as being for home production. The result was that the demand soon reached tremendous proportions and the manufacturers are enjoying an era of marked prosperity.

### **Moral---**

First National pictures are nationally advertised and pronounced the finest screen entertainment procurable by every fan magazine in existence. The wise showman is, therefore, playing First National pictures and *telling his patrons when he is*. Consequently he is receiving the biggest box-office receipts in his connection with exhibiting of motion pictures.

**PLAY A FIRST NATIONAL PICTURE EVERY WEEK  
AND TELL YOUR PATRONS WHEN YOU PLAY IT**

PUBLISHED BY  
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED  
259 SPADINA AVENUE, TORONTO





# SUMMER

## and SHORT SUBJECTS

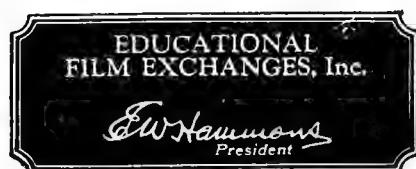
Warm weather calls for light entertainment. No use spending great sums to make your house comfortable and attractive if you are going to offer only the long "heavy" melodramas and sex plays.

Your patrons want comedy, novelty, variety. Give them these warm weather attractions by booking more Short Subjects. They are

### *The Spice of the Summer Program*

Educational Pictures never "let down" as warm weather approaches. In fact, the subjects being released right now or scheduled for early release for Summer exhibition include many of the best pictures Educational has offered this season.

Rely more on Short Subjects this summer and you need not worry so much about your features.



**CANADA'S  
MOTION PICTURE  
TRADE PAPER**

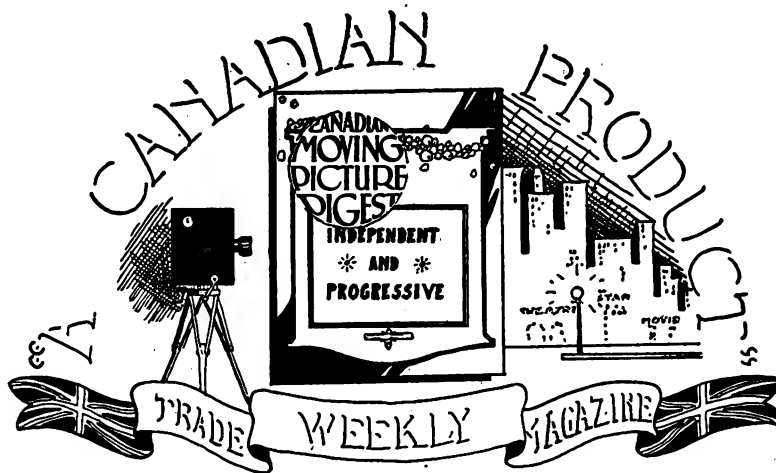
The Canadian Moving  
Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

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**ESTABLISHED  
1915  
FOR EXHIBITORS**

Associate Editor

**HARRIETT M. BALL**

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M. P. T. O.  
of Canada*

VOL. 16, No. 7

TORONTO, CANADA

JUNE 14th, 1924

## **Abolish the Amusement Tax**

**U**NJUST Taxation has been the cause of civil wars, rebellions and revolutions throughout history. It was an unjust taxation which made the United States a Republic.

The question of the Amusement Tax now comes up for consideration, is it a legal and justifiable tax?

T. L. CHURCH, M.P., speaking in the House of Commons, Ottawa, June 3, 1924, with regard to income and other taxes, is reported as having said:

".....The government should abandon the municipal field and leave as formerly the income tax form to the municipalities and check up the illegal amusement taxes of the provinces, or deduct from their subsidy the over collections not their due, as the amusement tax is illegal."

The public buys its amusement just as it buys other necessities and luxuries in life. How long would the public submit to a taxation on its shopping? We, in Ontario, had an opportunity to test out such an experiment which resulted in a financial loss to tradesmen and started a business depression which found no relief until this "purchasing tax" was abolished.

The tax on amusements was introduced as a War-time measure. The countries which were at war are eliminating war-time measures.

To base the Amusement Tax upon a supposition that the theatre owner pays is illogical, we know that the public, in regard to added costs, always pays. Motion Pictures is the universal recreation and entertainment of the masses, why should the poor man be unjustly taxed?

In the United States the complete repeal of the seat tax and the repeal of the admission tax up to fifty cents has been accomplished. This places the tax upon those who are able to carry it.

In England approximately twenty millions of dollars was cut off the tax budget by a revision of the Amusement Tax, which taxes admission of one shilling and three pence tickets now only. Surely if England can afford to relieve the poor man of this tax burden, England with all her War Debts and the debts of so many of her Allies to carry, Canada can afford to do away with this tax entirely.

Premier Massey of New Zealand cut the Amusement Tax in half.

The South Australian government this April of 1924 abolished the Amusement Tax cutting two and one-half million dollars from their revenue yearly. Shall Canada be the last to take this forward step?

We wonder if our Government takes into consideration the leavening influence of Motion Pictures. An entertainment and recreation which is the daily and

weekly amusement of millions of people, of all nations, colour and creeds is worthy of tremendous consideration! We wonder if our Government considers how much more trying and costly would the making of citizens out of immigrants become if it were not for the enlightening and educational value of Motion Pictures? The patrons of Motion Picture Theatres are ninety-nine and three quarters percent recruited from what we call the "working people" and it is our duty, the duty of the Government to provide recreation and entertainment for its people. Past civilizations of note have followed such a procedure.

The masses demand Motion Pictures, it is their stimulant, our Government should take into consideration the nature of humans. "All work and no play makes Jack a dull boy." That country is prosperous where its people can afford "to play," this furnishes the necessary zest for work. Make "play" a costly institution for the masses and you have an unhealthy, disgruntled, dissatisfied people. If in furnishing entertainment and amusement for the people, you at the same time educate them, spiritualize and awaken within them a consciousness which shall direct those instincts which heretofore they have but blindly followed, much as do the beasts of the field, you are building up the nucleus of a moral and virile nation.

Has Motion Pictures yet refused to respond to a Call for Service? What other medium has the Government for uniting its people to respond to the Call of Country, Nationalism, Citizenship, social and other Service? The Government may reply that they have the Press, and we reply that our service far exceeds that of the press. It is a visual service, a service which is capable of enthusing its public to service. Would the Government consider a taxation on newspapers? Imagine the public purchasing its daily newspapers and being obliged to pay a tax thereon: This situation is no more ridiculous then the situation of taxation in regard to the Amusements of the public which are of an educational value.

We invite the co-operation of the exhibitors throughout Canada. The M. P. T. O. of Canada in affiliation with various Trade associations are giving the question of the Abolition of the Amusement Tax their immediate consideration. Be prepared for such service as you will be called upon to offer: You have been officiating in many provinces as tax collectors for the Government. During the past year \$3,123,764.46 has been collected. Eighty percent of this tax out of Motion Picture Theatres. Think of it nearly three million dollars out of about eleven hundred theatres. Bad enough you will say, what do you say to the proposed increase? Say it in action:

—RAY LEWIS.



# Sydney S. Cohen's Retiring Presidential Speech

The Report of the Retiring President Submitted to the Fifth  
National Convention of the M.P.T.O. of America  
At Boston, May 27-28-29.

**W**E take great pleasure in printing the salient points of Sydney S. Cohen's last presidential address at the Boston Convention, before his presidential retirement. His talk, however, covers so many points of special interest to exhibitors, and gives such a comprehensive resume of the work of the M. P. T. O. that we will divide this miniature history for publication in succeeding issues as the information is too valuable for exhibitors to miss. Watch for the coming issues for full Convention reports and comment.—Ed.

**F**ELLOW THEATRE OWNERS and Ladies and Gentlemen of the Convention:

In delivering to you what will be my final annual address as the President of the Motion Picture Theatre Owners of America, I am possessed by two controlling impulses.

One is to cause you to fully understand and appreciate the wonderful service the Motion Picture Theatre Owners of Amer-

ica has been to the Exhibitor and our Industry generally and the other that every Theatre Owner who participated in this movement has been a component part in these accomplishments and that without this general co-operation none of the gratifying results we view today would have been humanly possible.

I want you to know that in making this report I am telling of the things you did, the sacrifices you made in common with me, and that this organization is your organization and its accomplishments your service to the great cause we jointly represent.

Officered entirely by independent Theatre Owners, its affairs shaped and directed absolutely by those who felt the same compelling need for protective organization as you experienced, and brought to its present state of efficiency by the same honest, aggressive action as animates men and women in any great movement for freedom and security; we must have built a magnificent structure that stands now as a bulwark against all forms of injustice which may be directed against the Exhibitor and gives him as complete a measure of business insurance as the conditions make possible.

The Motion Picture Theatre Owners of America came into being at a time when moves were under way to effect a monopoly of not only production, but to corral the theatres as well. One of its first moves at the place of its birth in Cleveland was to strike a blow at this iniquity and this battle for freedom was carried on successfully until at Minneapolis we were able to bring the projector of those moves into temporary subjection at least.

## PROTECTIVE MEASURES

The Protective Measures inaugurated by the Motion Picture Theatre Owners of America, at its inception in Cleveland, carried down through the intervening years, in spite of oppositions, which at times seemed destructive, have brought the Theatre Owner to the front rank in the Industry and made him the recognized leader with the officialdom of the nation and the public.

To do this effectively it was necessary to inform the Theatre Owner of his exact status. He was like a sleeping giant, strong but yet helpless, as he did not know his strength. Educational processes brought to him a realization of how to use his power effectively. He has been using it of late as the successful efforts of our organization at Washington and elsewhere eloquently testify.

From the President of the United States, down through Congressional and Departmental lines and into the offices of State Governors, Mayors of cities and towns and in and out of the many ramifications of American officialdom, the dominant position of the Theatre Owner is everywhere recognized and appreciated.

Wise Producers, men of business acumen and sagacity, realize that the substantial saving element of the Industry is



**MICHAEL J. O'TOOLE**

President of the M.P.T.O. of A., elected with popular acclaim at the Boston Convention.

the Theatre Owner. The publicity power of his screen gives him that pre-eminent position. He is intent on using it wisely and constructively. He values the Producer's art and desires to be on a mutually satisfactory plane with him. He wants real confidence and co-operation in this Industry. He will give the confidence and co-operation necessary to make the Producer prosperous. But he wants honest reciprocity and the Producer who sees the trend of events is willing to give it. It means business for him with these who alone can give him commercial success. He knows the Theatre Owners will buy his product. He knows other Producers will not buy it, but are intent only on putting him out of business or have him work for them so they can control all the sales and make all the profit.

The Theatre Owner understands and appreciates the value of organization as the only means of protecting his business. Whether entirely affiliated or not in the final analysis he turns to the Motion Picture Theatre Owners of America to give him the protection his business needs in the Nation and receives in turn the benefit of all of our organized energies. None are excluded from the advantages of our moves.

## COMBINATION IN DISFAVOR

Recent developments in hearings in Washington augur no good for Motion Picture Producer combinations. The power of the screen is now everywhere recognized in Governmental and Congressional circles. It is specifically declared to be the Screen Press.

(To be continued)



**SYDNEY S. COHEN**

The retired president after four years of constructive service, and now a member of the Board of Twenty-One.

# Many Noted Stars Seen In Various F.B.O. Casts

**List of Popular Actors Constantly Being Augmented—Madge Bellamy in "His Forgotten Wife."**

**M**ANY prominent stars are listed in the casts of the pictures being made under the F. B. O. banner, and this list is greatly augmented by the names of many distinguished actors in the pictures made by various independent producers for F. B. O. distribution.

Mary Carr and Johnnie Walker are starring together for the first time since "Over the Hill," in a big Emory Johnson production. Matt Moore and Patsy Ruth Miller are finishing the F. B. O. production "Fools in the Dark," under the direction of Al Santell. Ralph Lewis has completed plans for his new starring unit, "The Country Doctor," an original by Albert Kenyon.

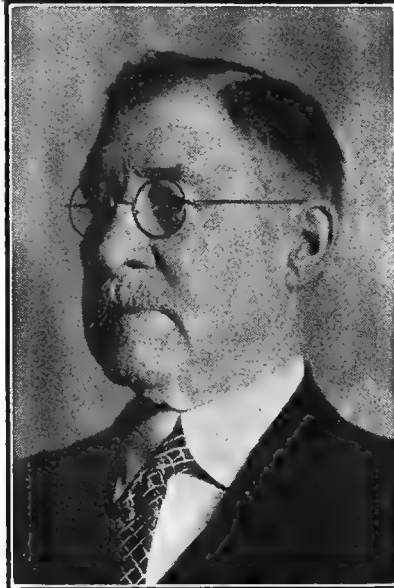
A number of big pictures with distinguished casts are listed on the F. B. O. schedule. Among them:

"Untamed Youth," an F. B. O. production featuring Derelys Perdue, with Ralph Lewis, Joseph Swickard, Lloyd Hughes, Emily Fitzroy and others in the cast. "The Beloved Vagabond," from the famous novel by W. J. Locke, with Carlyle Blackwell in the leading role. "A Girl of the Limberlost," produced under the personal supervision of the famous authoress, Gene Stratton-Porter, with Gloria Grey, Gertrude Olmsted, Raymond McKee, Cullen Landis, Emily Fitzroy and Virginia Boardman in the cast. Madge Bellamy appears in the Palmer Photoplay production, "The White Sin" and "His Forgotten Wife." The latter being released in Canada throughout the summer.

A recent addition of note to the names of players in productions to be distributed by F. B. O. is Mae Busch, in the Finis Fox production "The Woman who Sinned." Another is Sessue Hayakawa, who returns to the screen in a stirring picture called "The Danger Line."

F. B. O.'s new western star, Fred Thomson, is also being well received, while his horse, Silver King, is earning a big name as an equine star. "The Telephone Girl" series has made Alberta Vaughn, Gertrude Short, Al Cooke and "Kit" Guard as popular as any cast of comedy stars in the country.

Get in touch with F. B. O. for Canadian dates.



MR. J. C. BRADY

One of the four vice-presidents of the M.P.T.O. of America.

## Harold Lloyd's "Girl Shy" Is Smashing House Records

Harold Lloyd's "Girl Shy" is still smashing house records in all parts of Canada. Among those theatres that recently reported the biggest business of their careers with this feature comedy are: Hippodrome, Toronto; Capitol, Montreal; Regent, Ottawa; Capitol, Peterboro; Alhambra, Palace, Oakwood, Capitol and York, Toronto; Regent, Galt; Capitol, Guelph; Regent, Oshawa; Allen's, London; Capitol, Winnipeg; Empress, Edmonton; Capitol, Calgary; Capitol, Regina.

### F. B. O. Releases For Summertime

Following are the F. B. O. releases in order for distribution to Canadian exhibitors during the summer months:

Love Pirate.  
By Divine Right.  
Blow Your Own Horn.  
His Forgotten Wife.  
Mary of the Movies.  
North of Nevada.  
Galloping Gallagher.

## Christie Studio Humming At Work on New Product

**This Season's Program Completed—Whole Force Starts Work  
On Releases for Educational's 1924-25 Schedule.**

**C**OMPLETING production of the 1923-4 series of Christie Comedies, the studio organization has immediately plunged into the making of the first of the new series of releases for Fall, with no lay off period for the actors and staff. The last picture of the present series, Kathleen Clifford in "Grandpa's Girl," has been finished under the direction of Gil Pratt, and immediately following, Al Christie started to direct the first of the Bobby Vernon Comedies which Educational will release.

Vernon now has his own unit for the making of a series of six comedies for the season of 1924-5, and while Al Christie has been devoting most of his time to supervising and assisting the four directors on his staff with stories and selection of people and editing pictures, he was prevailed on to direct the first Vernon Comedy which will be on a big scale and the opening battery for the laugh brigade for the Fall season.

The Christies are said to have quite

a novelty in the Kathleen Clifford Comedy which winds up the present series and which will be released in June. "Grandpa's Girl" presents this star in her famous boy role which she played with outstanding success in vaudeville in most of the big cities of the United States and Canada, as well as abroad.

Plans are now being made for a big comedy program from the Christie Studio in addition to the series of Vernon Comedies, and Charles Christie will go to New York to work out the final details of the year's product with E. W. Hammons, head of Educational, which will release all of the two-reel subjects for the fifth consecutive year.

In the meantime there is a strong line of comedies ready for release during the summer months, the Christie two-reelers being Bobby Vernon in "Cornfed," Jimmie Adams in "Nerve Tonic," Neal Burns in "Tootsie Wootsie" and Kathleen Clifford in "Grandpa's Girl."



# ***You Ain't Heard Nothing Yet!***

F. B. O.

hasn't said a word about  
1924-25 Releases

Watch for Startling Announcement  
in Two Weeks

Prints of the Special Production

**"The White Sin"**

With

**Madge Bellamy and John Bowers**

Arrived in Canada this week. This is the Picture your patrons have been waiting for, and of which the Motion Picture World says: "Exceptionally good picture---  
*Everyone* will like it."

## **FILM BOOKING OFFICE**

TORONTO - 277 Victoria Street  
MONTREAL - Albee Building  
ST. JOHN - 39 Waterloo Street

WINNIPEG - 504 Hargrave Street  
CALGARY - 405 Eighth Avenue  
VANCOUVER 533 Granville Street

# Pictures in Montreal

By S. MORGAN-POWELL  
(Exclusive to the Digest.)

**M**ONTREAL, June 11.—Censorial scissors were busy last week with the films at the two leading picture houses, "Lilies of the Field," at the Palace, was cut to the extent of about two reels, while similar treatment was meted out to "Shadows of Paris" at the Capitol. In the former film the divorce between the heroine and her husband was changed into a separation, and after that her husband was conveniently killed instead of being allowed to live and re-marry. The changes did not effect the intrinsic merits of the film to the extent they usually do when such reconstruction is carried out, however, and apart from an inexplicable telegram at the end, the story seemed plausible enough in its censored and approved form. What was left was so good as to make those who had not seen the picture in its original form curious to see what had been eliminated by the censor board.

The possibility of an attractive woman mixing among the primrose path crowd and yet retaining her own purity of mind and womanly dignity is the theme of "Lilies of the Field," with a good deal about the lilies and their methods of avoiding toil thrown in for good measure. Miss Corinne Griffith plays the part of the heroine, and has never done better work in her entire screen career. She shows admirable restraint, sound judgment of gesture and in expression, and an admirable understanding of emotional values. Her acting is natural and effortless, and enables her to lend conviction to any situation. Mr. Conway Tearle in the role of the wealthy bachelor, who fears women, does sound work at all times, and never overloads any climax with sentiment. The balance of the cast accomplishes singularly effective support, and the story moves smoothly and with well-sustained interest to its close. The plot unravels itself steadily, and is devoid of strained efforts after effects. Towards the close, an inexplicable telegram—part of the reconstruction work—leaves the audience wondering, but it is so near the close that it does not mar the film.

Excellent photography, including unusually fine close-ups and some beautiful interiors, enhances the attractiveness of the picture, in which Miss Griffith's emotional work is the outstanding feature.

\* \* \* \*

In "Shadows of Paris" Pola Negri has one of those double roles in which

she both revels and excels. It is a highly improbable but none the less entertaining and exciting story of a wealthy woman of Paris who leads a double life for some considerable time without being discovered, and is rich in exciting moments and thrilling climaxes. Miss Negri achieves some of the best acting she has ever done for the screen. Whether as a passionate Apache or a stately society woman, she is beautiful and realistic, and her rare exotic personal charms lend to her visualization of both roles an authority and a fascination unusual upon the screen.

With such swift action the interest of the audience is sustained at all times. The story never lags, and so

ingeniously have the various scenes been dovetailed together that one follows another naturally and without causing any strain upon the imagination, even the gaps created by overzealous censorship being easily filled. The titles are good on the whole, though the mutilation of the final scenes has caused some of them to read a little disjointedly.

## FOR SALE

At a reasonable price Two Simplex Motor Driven Machines—used evenings about two years. The numbers of machines close to 16,000. Also a WOTTON REXOLUX, Type MA, 110 Volts. Apply Box 2, Canadian Moving Picture Digest.

# Evolution of the Film Industry in England

By ALFRED ROSE  
(Continued)

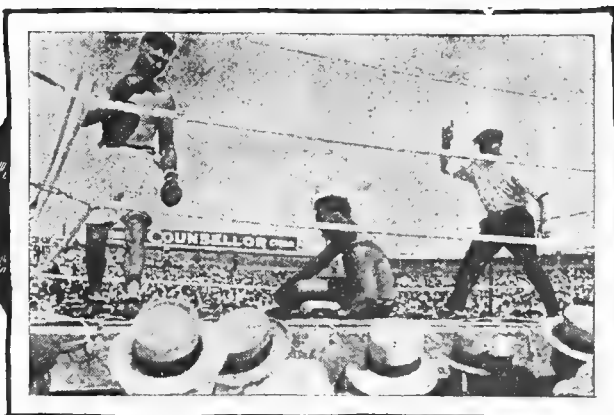
In Canada, several concerns, such as Dominion Films, Ltd., Regal Films, Ltd., Planet Photoplays, Ltd., are releasing British pictures. They have already brought to the Canadian public's notice the output of the following firms: Welsh Pearson & Co., Ltd., Ideal Films, Ltd., Gaumont Co., Ltd., Napoleon Films, Ltd., Hepworth Picture Plays, Ltd., Walter West Productions, Stoll Productions, etc. Also a co-operative Anglo-Canadian organization is in course of formation, and following the recent visit to England of Mr. C. Lamb, one of its sponsors, can be considered as well along the road of realization. Canada can, therefore, be a very important market for the British producers.

Although these rather concentrated their efforts on their national markets, they did not forget the potentialities of the Continental countries, where in fact they already have established interesting commercial relations. But with the exception of France, they have not bothered themselves overmuch to exploit their productions in those countries, owing to their doubts as to the real value of the markets in question for the immediate present. Also, possibly, because English films do not as a rule suit the continental public's taste.

Having, however, considered the attempts made by the Americans to obtain a predominant position in those markets they themselves did not consider worthy of too much attention, they at last woke up. As they found it by then difficult to sell their pictures, because of the depreciation in the Continental exchanges, they formed combinations with concerns in each of the countries in which they wished to penetrate, the foreign concerns being themselves anxious to secure an outlet in the British market. Among such combinations, that formed by Granger's Exclusives, Ltd., with Films Legrand, of Paris, and Vita Filmindustrie G.M.B.H. of Vienna, is the most important, and, I think, the most likely to develop.

A greater number of films of English origin are now sold to the Continent, so much so that certain houses, such as Pinnacle Productions, Ltd., Marshall Films, Ltd., Bird Film Co., etc., have made a specialty of transactions of that kind. Companies have even been formed in such countries as Hungaria (British-Hungarian Film Co., of Budapest), and in Czechoslovakia (Middle Europeannische Film Corp. of Prague), with the principal object of exploiting British films.  
(To be continued.)





**KNOCKOUT!**

Willard knocked out by Dempsey

**KNOCKOUT**

**'THE GREATEST**



**Jack**

**HEAVYWEIGHT CHAMPION of the WORLD**

**Presented by CARL**

**FIGHT and WIN**

**TEN GREAT TWO**

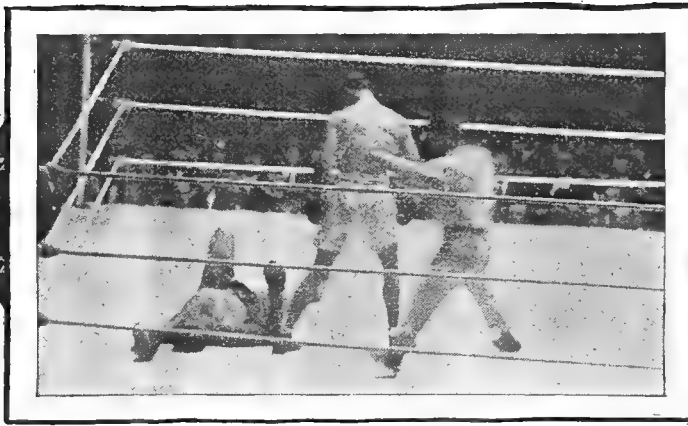
Stories by  
**GERALD BEAUMONT**

**UNIVERSAL JEV**

Before Buying Pictures Read The Digest Advertising Pages.



Carpentier knocked  
out by Dempsey



**KNOCKOUT!** Firpo knocked  
out by Dempsey

**KNOCKOUT OF 'EM ALL!**

**DEMPSY**

**PRIME TIME** in the  
**STORIES**

**REEL KNOCKOUTS!**

**SERIES**

Each a complete  
story in itself.

Directed by  
**ERLE C. KENTON and JESSE ROBBINS**



# Preliminary Announcement

## Season 1924 - 1925

**D**URING THE SEASON now drawing to a close Regal Films Ltd., distributed about 70 per cent of all the better pictures released in Canada. We are proud of this record and proud, too, of the number of real money-making features we supplied to hundreds of Canadian exhibitors. For the coming season 1924-25 we are going to eclipse even our own splendid record. Below you will find a list of the producers whose product we will distribute. You will agree they represent the absolute best in motion pictures.

**Don't Sign a Contract for the 1924-25 Season Until You Read Our Complete Formal Announcement Which Will be Ready in a Short Time.**

### 65 Metro-Goldwyn Feature Pictures

The recent amalgamation of Metro and Goldwyn-Cosmopolitan has made this the strongest producing organization in the world. It will be your most powerful source of supply. Sixty-five feature pictures will be produced and they will represent the best efforts of the foremost stars and directors. Complete and detailed announcement will be made in a short time.

### 20 Warner Bros. Feature Pictures

Warner Bros. Classics of the Screen were good pictures and real box-office attractions this season. During season 1924-25 there will be 20 Warner Bros. features. Most of them will be of the "super-feature" order. In stories, casts of players and directors they will be unsurpassed. Warner Bros. pictures have won a high place in public esteem. Save 20 dates for them.

### British and State Right Productions

During season 1924-25 we will again distribute the famous Betty Balfour features, as well as several other British productions. These have proved immensely popular with Canadian audiences and there is a demand for more of them. We will also have several State Right super-features, of which announcement will be made from time to time. Watch for these.

### Comedies, Serials, News Reels, Etc.

We distribute the entire output of short subjects of Pathe. These will include 104 two-reel comedies, 52 single reel comedies, Pathe News (weekly), Pathe Review (weekly), Aesop's Fables (weekly), Topics of the Day (weekly). There will be four Pathe serials and two new Harold Lloyd feature length comedies, as well as re-issues of the two-reelers that made Lloyd famous.

**REGAL FILMS LTD.** TORONTO - MONTREAL - ST. JOHN  
WINNIPEG - CALGARY - VANCOUVER



# Digest Reviews Current Attractions

By H. M. BALL

## "Men"

PARAMOUNT

**P**OLA NEGRI'S name and the title of her latest picture will successfully bring them in; the excellent work of the star in a rather daring but well handled story will enliven a summer evening for the restless fan.

"Men" with the able Dimitri Buchowetski directing gives the exotic beauty and vivid temperament of the radiant Pola a new charm for the picture going public of this continent who are becoming more ardently admiring of the talented Polish actress. It is a story with a theme requiring the most careful handling to insure it against offensiveness, it requires fine acting to secure from its development the approval of even the more sophisticated. That the director has been most intelligently supported by both the star and the cast is evidenced by the terms of praise, with which the offering has been received by "the critics"—press and public.

Miss Negri does some very fine acting, she seems more happily cast in this new role, and she wears an array of beautiful and striking costumes which are destined to prove the envy of feminine patrons and a source of intrigue to their male escorts.

"Men" tells of the adventures of "Cleo" a waitress in a cheap cafe in Marseilles catering to an unattractive local clientele and a less pleasing transient trade.

An extremely repulsive example of the latter group gazes upon the pretty waitress in the ugly environment, and chooses her to be on his list of prey that particular week. He persuades her to go with him to Paris, promising "a brilliant career." It begins with seduction by a nobleman, and thus launched, the young provincial with dreams of fame flits close to the flame, sees much of life and love; and years later, disillusioned but capable of the finest discernment, and a shrewdness born of wide experience, the erstwhile waitress becomes a premiere danseuse—the toast of the Parisian boulevards.

Courted and feted she plies her graces among a group of wealthy ad-

mirers, spurning a persistent and ardent young romanticist, Georges Kleber, and accepting freely the bounty laid at her feet by the rich banker, Duval. Georges, desperate, steals from Duval to cope with the vanities of the capricious Cleo; she in turn on learning of this reckless adoration, offers to sell herself to Duval to save her young lover from arrest. Duval shows himself a good loser as well as a gay spender by resigning in favor of youth and the true love of his rival.

Many of the scenes in Paris are effectively and elaborately staged, the production is carefully photographed with the most artistic results, and the contrasts in settings are given their full value.

Robert Edeson, who is becoming more and more a favorite with picture patrons gives an admirable portrayal as the wealthy Duval. Robert Fraser is the persistent lover who strives so hard for the affection of the woman whom fate has caught so easily. Joseph Swickard plays Cleo's father. The work of the support is equal to the splendid efforts of the star, and Buchowetski's admirable direction.

\* \* \* \*

## "A Boy of Flanders"

METRO

*Through Regal Films*

There are many people who have been worrying about Jackie Coogan lest he should be spoilt. They should see him in this charming adaptation of the appealing Flemish story and be reassured. It is one of the most adorable and fitting characterizations that has been given to this adorable little boy with which to captivate a public weary of the problem drama and—sex appeal.

"A Boy of Flanders" is an adaptation and an effective one, of that beautifully pathetic tale "A Dog of Flanders" by Louis de la Rame. It was put into the screen story form by Marion Jackson, and placed in the capable hands of Victor Schertzinger. He has proven worthy of his trust, and the result is that this lovely little boy known endearingly to millions as "Jackie", comes back in another sure-fire box-office hit. The youngsters will be tickled to death with his feminine furbelows in which he

masquerades, and they will love his dear dog "Petrasche"; their elders will relish a really pretty story into which a blending of pathos, humor, and human appeal is most adroitly effected.

Jackie plays the role of "Nello" a poor little lad whose mother's death leaves him at the age of six to the tender care of an aged grandfather who is almost blind. In a very short time Nello is obliged to take the responsibility of earning their livelihood, and he peddles milk to the homes in the neighboring town. The grandfather dies, and "Nello" is left with a dog whom he has saved from a brutal death as his only companion and Mistress Cogez and her pretty little daughter "Alois" as his only friends. Baas Cogez, Alois' father, is hard-hearted and cruel and would eventually drive little Nello to a suicide, if his distinguished cousin Jan Dan Dullen, the noted painter had not visited the little village and discovered Nello's talent as an embryo artist.

A prize is offered to the school children of the district by the great artist whose own youth had been one of struggle and deprivation, and so charmed is he with Nello's promising contribution, that he awards him the prize and adopts the little orphan as his son.

The picture is delightful with its quaint background, its pretty costuming and its story of a child's devotion for a mongrel. The pretty little romance between Nello and Alois (played by a fairy story child, the diminutive Jean Carpenter), is a delight; the incidents photographed during a most spectacular snow storm are thrilling in their effect. Jackie Coogan as Nello the brave little boy is charming; masquerading as a little girl guest at Alois' party his scene with the fat boy is one of the richest bits of child comedy it has been my good fortune to see in pictures. Here is a story that everyone can, and will, like. Joseph Swickard, Nigel de Brulier, Lionel Belmore and Nell Craig provide excellent support for the two talented youngsters, while "Teddy," the dog in the hero role of Petrasche is a canine that will never be forgotten by the children. When there are so few films worthy of the children and their parents you should not miss the opportunity for a joint appeal offered in "A Boy of Flanders."



# First Three Dempsey Subjects Shown to Pre-Viewers in N.Y.

**Sporting Writers, Newspaper Men and Trade Press at Special Showing and Banquet.**

**J**ACK KEARNS, manager of Jack Dempsey, and the Universal Pictures Corporation, staged one of the most successful pre-views ever held in New York City, when the first three two-reelers of the Jack Dempsey — "Fight and Win" series were shown to sporting writers, other newspapermen, representatives of the trade press and a number of men prominent in the sporting fraternity. The showing was held in Wurlitzer Hall and was followed by a dinner at Dan McKittrick's place in West 44th Street.

The three pictures shown were "Winning His Way," "A Society Knock-out" and "West of the Water Bucket." They were heartily received and characterized as the best fight pictures ever made. Kearns and the Universal executives present were congratulated for putting out the best box-office bet ever made for the screen. Not only Dempsey's thrilling fight sequences, but the human interest of the stories, Jack's abilities as an actor and the good comedy injected into the pictures received high praise. The showing was loudly applauded.

Tex Rickard, the noted fight promoter who is planning the Dempsey-Wills fight for next fall, was one of the star guests at the showing and at the dinner.

The promoter praised Universal for putting Jack Dempsey in a popular brand of pictures calculated to increase the fighter's popularity and to popularize the fight game. He told of his warm personal regard for Dempsey and Kearns, and pledged his support in all their endeavours. They always stuck by him, he explained.

## IS READY ANY TIME

"I only hope that Jack will box for me this fall," he concluded. "I only hope that he will fight Wills for me."

Kearns arose and made known Dempsey's willingness to fight Wills at any time, even for charity if necessary.

"Jack is ready at any or all times to fight Wills or anyone else. It is up to Rickard to use Dempsey any time he wants him.

Al Lichtman, general manager of sales for Universal, explained what the Universal sales department thinks of the Dempsey pictures from a box-office point of view. He asserted that

they were in no way to be classed as "freak" pictures, but are honest-to-goodness screen entertainment, fit for any audience.

## Stop the Press News

The M. P. T. O. held its regular meeting in Room G, King Edward Hotel, on Tuesday, June 10th, and was largely attended. The questions discussed dealt with the admittance of children to theatres, the increased amusement tax and the restrictions regarding vaudeville performances, three issues which are of direct interest to every exhibitor. The M. P. T. O. asked for the co-operation of

every exhibitor in dealing with these matters.

Since the Boston Convention of the Motion Picture Theatre Owners of America, Exhibitors have communicated with the National Office from different parts of the Country by wire, and otherwise, complaining of the unfair business methods employed in their respective localities by Loew Incorporated and allied interests in Producer-Theatre extension and along other lines.

A delegation of Exhibitors from Western Ontario has been in Toronto during the past week in reference to the increased Amusement Tax.

The International Convention of the Rotary Club is to be held in Toronto from June 16th to June 20th.

Canada's Dominion Parliament has voted Canada a member of the League of Nations for yet another year, entailing an expenditure of \$170,000.

# Frank Lloyd Scores Triumph "The Sea Hawk" is Completed

**Six Hundred Extras Manned Sixteenth Century Ships — Sea Fight Scenes are Wonderfully Filmed.**

**F**ILMING the early scenes for "The Sea Hawk," Frank Lloyd, producer-director, established the largest and most unique location yet created for a motion picture base on the Isthmus, Santa Catalina Island, 18 miles north of Avalon. Here the 600 principals, technicians and extras working on the big First National spectacle were housed, fed and entertained each day for three weeks.

Camp Lloyd presented a fascinating sight protected from the cold sea breezes from the West by a range of mountains, with its 165 tents, dance hall, mess hall, hospital, barber shop, wardrobe department, power plant and Algerian sets and docks, four gigantic vessels of the Sixteenth Century and nine supply ships anchored in the harbor. And, best of all operating on a strict military basis, Camp Lloyd proved 100 per cent efficient, comfortable and healthy, not one accident or sick case having appeared to mar the achievement.

Favored by three weeks of perfect weather following a brief cold and stormy spell, "The Sea Hawk" company were able to make rapid progress and Mr. Lloyd obtained some scenes which critics say will prove astonish-

ing in their bigness and pictorial attraction.

Among the early scenes was a running fight between a Spanish galleon manned by three hundred men and fifty cannons and an English pirate ship. Mr. Lloyd has shown the ships gradually coming together and the fighting men of each ship engaged in hand to hand combat. Those who have seen "The Sea Hawk" maintain that so perfect is the photography and so unusual the direction that the big naval scenes look very much like famous old paintings suddenly brought to life.

Milton Sills has the title role in "The Sea Hawk" Enid Bennett as Rosamund Godolphin, Lloyd Hughes as Lionel, Wallace McDonald as Peter, Frank Currier as Asad, William Collier, Jr. as Marzak, Wallace Beery as Jasper Leigh, Fred De Silva as Ali, Christine Montt as The Spanish Infanta and Meda Rezina, late of the Moscow Art Theatre as Fenzileh, Hector V. Sarmo as Tsamanni and Albert Prisco as Yusuf.

"The Sea Hawk" was given its world premier at the Astor Theatre, New York, on June 2nd and will remain there indefinitely at prices scaling up to \$2.00.

# Pictures in Winnipeg

By JOHN J. CONKLIN

(Exclusive to the Digest.)

## "The Hunchback of Notre Dame"

NEVER before have there been shown such massive sets, such superb directing, more beautiful photography; and never before have so many actors passed before the camera in a single production as in "The Hunchback of Notre Dame" which was the feature of the Capitol's programme one week in May. It drew capacity houses all week. But greater than all the massive sets of mobs numbering thousands is the remarkable portrayal of the Hunchback by Lon Chaney, and to him alone is due much of the success of this screen version of Victor Hugo's classic.

It is Chaney's hideous but sympathetic part in this fast moving tale of the Middle Ages that sears itself into one's memory to remain long after the more stirring and spectacular passages of the picture have come and gone. Altogether, Chaney's performance is one of the greatest characterizations the screen has ever known. Story, action, direction and production, all four points stand out. When these four elements get together and blend as they do in this picture, supreme entertainment cannot help but result.

Without an exception, the make-up affected by Chaney, is the most marvelous bit of stagecraft we ever have witnessed. Its a work of art, a wonderful asset for Universal.

\* \* \* \*

## "West of the Water Tower"

"West of the Water Tower" A Paramount, at Starland, seen the same week, deserves more than passing mention for the grip that the director got on small town life. He has given the commonplace genuine atmosphere and the tragedy of ostracism, so difficult to transfer to the screen, is well carried out. A young couple, who believe themselves legally married, discover that the ceremony was a hoax. They are passed up by the people and the youth remains in the town and is finally accepted. Glenn Hunter and May McAvoy display real acting, and the entire company give strong support. The mental conflict is well brought out while the titles are also clever. There is a picturesque street parade. This should carry a strong appeal to intelligent audiences. It stimulates the imagination in the right direction and the bright titles

fills up any gap which might be missed as the mental struggle of the pair goes on. Homer Croy's story was among the best sellers and is faithfully given treatment in the screen version. The director worked evenly and progressively and treated the subject with simplicity. The players are handled skillfully.

\* \* \* \*

## "My Man"

"My Man," the Vitagraph story which was shown at the Garrick, must be praised for the forceful acting of Dustin Farnum, subdued, but convincing. The plot is carefully developed until the romance is reached; then it is all over. The boss is determined to win the girl who considers him uncouth. The drama develops around this boss, a self-made man, a born leader who crushes his enemies and wins the girl. The director deserves praise for avoiding conventions and for leaving out any melodramatic hokum. Thus the story is made logical and holds up well, helped out by good characterizations and splendid staging and attractive atmosphere. It is, however, a one man picture and thus lacks the strength of a perfect whole. There is no underworld strife with crooks and police in the background. It is an excellent programme feature, well directed.

\* \* \* \*

## "A Boy of Flanders"

"A Boy of Flanders" at the Metropolitan the week of April 21, is one of the real novelties of the season. It is a comedy drama of old Flanders with Jackie Coogan eclipsing all his former performances. Teddy, the dog, is made by the director, Victor Schertzinger, to do almost human work. There is comedy that is rich and spontaneous. The height is reached ever and anon with sure fire wallops and the story is brought to a thrilling and satisfying climax. The picture shows a fatherless waif and his dog and his rise to success against tremendous odds and many amusing capers. It is a Metro masterpiece. The mounting is artistic and the lighting and photography worthy of praise. One of the best scenes is where Jackie appears at a party dressed as a little girl. Never have there been more real comedy situations and heart touching moments in a Coogan picture than in this. The supporting cast is a knock-out.

## Improves Theatre

Kenneth Leach, owner of the Regent Theatre in Calgary, has made many improvements to his theatre the past month, including a new modern ventilating plant. The house has been newly painted and decorated. Mr. Leach secured recently a long lease of the theatre from the owners. He is regarded as one of the most enterprising showmen in the West.

## TIPS FOR PROJECTIONISTS

WHEN replacing condensing lens in the Simplex machine great care should be taken that the retaining ring of the holder is not screwed up solid against the lens, as this will result in breakage of the lens when it becomes hot. Some play should be left for expansion.

\* \* \* \*

Theatres which use a three-wire D.C. system are sometimes bothered by part of the lights burning bright and part burning dim. This trouble will be found as a fuse burnt out in the neutral wire of the system. Replacing the neutral fuse will rectify the trouble.

\* \* \* \*

Sometimes when a temporary circuit of just a few lamps is wanted in a theatre no switch is at hand. However, one can be made from an old electric light socket in this manner: Connect the socket in series with the lamps to be controlled and then screw in a fuse plug in the socket just the same as you would a lamp bulb. The key on the socket can now be used to turn the circuit on and off. Be sure and have the fuse plug of sufficient capacity.

\* \* \* \*

Projectionists sometimes cut their own slides from glass but find the cutting of the glass rather a problem. If the glass cutter is dipped in turpentine before using it will be found to cut much better.

\* \* \* \*

Every projectionist knows how nice it is to make film splices if he has a piece of ground glass with a light bulb under it with which to match the pieces. Ground glass can be made as follows: Place it on a flat surface and grind using emery cloth for the grinding. Ground glass can be made temporarily as follows: Sponge it with a solution of common eposon salts in which a little gum arabic has been desolved. This gives a very good frosted effect but does not stand much usage.

—GUY E. McALLEN.



## John Flinn Confident of Hodkinson's Fall Program

**Ambitious List of Releases in Course of Production to Supply Keen Market According to executive.**

JOHN C. FLINN, vice-president of Hodkinson, who has been in California, returned to New York enthusiastic over the production outlook for the coming fall and winter season. He said:

"While at the Ince studio in Culver City, I saw part of 'The Siren of Seville' that Hunt Stromberg is supervising and I predict that it will be a positive sensation. Stromberg is also personally supervising the Harry Carey series of Westerns and a rough print of 'Tiger Thompson' that I saw in the studio projection room is one of the greatest Westerns I have ever seen.

"I have found almost the entire technical staff of Regal Pictures at the Ince Studio working on preparations for 'Barbara Fretchie,' said Mr. Flinn, "and actual shooting of this big special from the Clyde Fitch play will begin this week, with Florence Vidor as the star, under Lambert Hillyer's direction.

"The most important addition to the list of Hodkinson productions is 'The House of Youth,' adapted by C. Gardner Sullivan, featuring Jacqueline Logan. This production will be made at the Ince Studio.

"I found the Christie Studio humming with excitement and satisfaction over the great success of 'Hold Your Breath' and everyone in their entire organization is impatient to pitch in to make their next special, 'What's Your Wife Doing?', a knockout."

### "Behold This Woman"

"Behold This Woman" has been decided upon by Vitagraph as the final title for the E. Phillips Oppenheim novel which J. Stuart Blackton is now finishing. This is a remarkable feature romance of movie-land in which Irene Rich has the leading role; that of Louise Maurelli a motion picture star. Marguerite de la Motte, Charles Post, Harry Myers, Rosemary Theby and Anders Randolph complete the cast. The production will be released for summer bookings by exhibitors.

### Canadians Appointed

Maurice West, Montreal; H. Alexander, Toronto; A. D. Dennis, Montreal; Ray Lewis, Toronto; have been appointed to the National Executive Committee of the M. P. T. O. of A., which functions throughout the different film zones of the United States and Canada.

### Best Exploitation Man Will Be Given Trip To Dempsey-Wills Fight

Carl Laemmle, president of Universal Pictures Corporation, has offered a trip to New York and return, and a ringside seat at the Dempsey-Wills fight, for the member of the Universal exploitation force that does the best work between now and August 15th.

The twenty-five members of the field force are candidates for the trip. The choice will not be made on account of one stunt, nor for a number of stunts, but, rather, to the man who does the most to build business for all exhibitors in his territory.

## Regal Films Make Their Preliminary Announcement

**To Handle All Metro-Goldwyn, Warner Bros. and Pathe Releases Also Fine British Program.**

IN this issue of the DIGEST will be found the preliminary Fall announcement of Regal Films, Ltd., one of Canada's largest motion picture distributing companies. According to this announcement, Regal, during the season 1924-25, will have exclusive Canadian distribution of the new Metro-Goldwyn pictures, Warner Bros. pictures and the entire line of short subjects of Pathe, which includes single and two-reel comedies, serial, news weekly, review, cartoons,

etc., and two new Harold Lloyd feature comedies to follow "Girl Shy."

In addition, Regal will also distribute the Betty Balfour and other British productions, as well as several state right features. In a short time Regal will make a detailed announcement of its entire line, and is urging exhibitors, in their own interest, not to sign a contract for the 1924-25 season until they have the complete details of the big line of pictures they will have for distribution.

### The Superiority of BIO CARBONS

for all possible operating conditions lies, not so much in their remarkable uniformity and even burning, but their ability to give the maximum of clear white light, free from color, with a maximum burning life and freedom from ash and dirt. The BIO CARBON needs no excuses.

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# CANADIAN MOVING PICTURE DIGEST

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Vol. 16, No. 8.

TORONTO, CANADA

June 21st, 1924

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Following its world premiere at the Astor Theatre,  
New York, William A. Johnson, editor of the Motion  
Picture News wrote:

*"First National has every reason to feel highly elated over this, its greatest triumph. It is the latest entry to the charmed circle of super-excellent pictures. The title, the vigorous quality of the story, its romance and adventure, and the players will attract attention everywhere. To us it looks like one of the biggest box-office films ever produced. It contains sufficient variety of elements to appeal to every type of patron."*

That's his tribute to

**FRANK LLOYD'S**

production of

## **"The Sea Hawk"**

Leading characters interpreted by

MILTON SILLS

WALLACE BEERY

ENID BENNETT

FRANK CURRIER

LLOYD HUGHES

WALLACE MacDONALD

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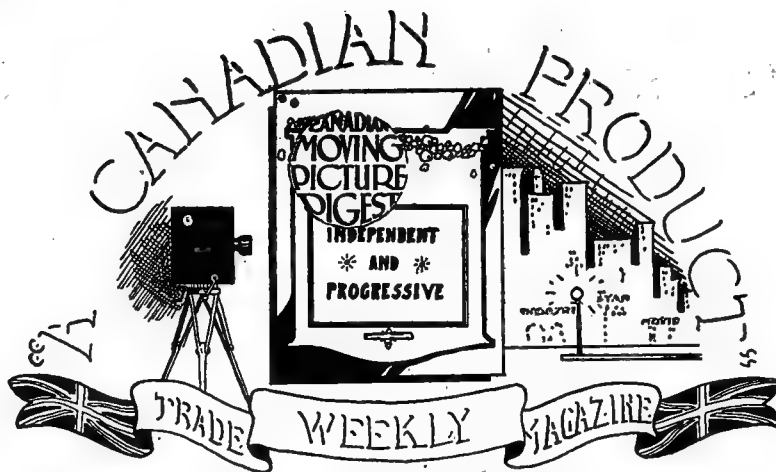
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## **Rotarians and M.P.T.O.**

**T**ORONTO was selected for the distinct honour of being the centre for the International Rotary Convention this year. Ten thousand Rotarians are here with us and our city presents to its visitors assembled from every section of civilization, from the American and European continents, the islands of the seven seas, a festive garb and a warm hand of welcome.

The Rotarian International has for its motto, "Service above Self" and "He profits most who serves most." These ideals are in keeping with the inspirational impetus which formed the M. P. T. O. association and its leaders had and still have just such a motto in view.

On Wednesday, June 18th, "The Rotary Idea Day" devoted to discussions for the consideration of Ways and Means of developing and giving the fullest interpretation to Rotarians and non-Rotarians of the Rotary ideal of service, the resolution passed by the M. P. T. O. of Canada at a recent meeting will be presented, the resolution as follows:

**WHEREAS:** The Rotarian effort always seeks lines of progress beneficial to Nation, Community and People and has successfully co-ordinated the activities of men and institutions in many sections of the world along constructive channels, especially in the Dominion of Canada and the United States of America and

**WHEREAS:** Rotary International has favored our country with its World conference, as evidenced in the meeting now being held in the City of Toronto.

**RESOLVED:** That we, the officials of the Motion Picture Theatre Owners of Canada, affiliated with the Motion Picture Theatre Owners of America, do endorse these progressive purposes of Rotary and extend to Rotary Clubs in the Dominion, whenever practical in the consummation of these civic and other advancements, the use of the Screens in our Motion Picture Theatres and suggest that a committee be named at this Rotary International meeting to carry this Screen co-operation into effect, through our International office in New York City and our Dominion offices in Toronto and Montreal.

Michael J. O'Toole, president of the M. P. T. O. A. has always been an enthusiast for Rotary, it is interesting to recall the address delivered by him at the Rotary Club Bayonne, N. J., when he was Chairman of the Public Welfare Committee of the M. P. T. O. A.

"Ours is a Government of Service. The lines of all worthy men and women are dedicated to service in such varying degrees as circumstances and their personal inclinations determine. Every instrumentality known to man in its use must provide an element of service.

"We serve God, country, family and community. The most useful citizen is the one who makes ability and opportunity work for the community.

"Hence in the motion picture business we desire to give service. We are the custodians of one of the greatest mediums of expression known—the screen. Its power to visualize all of the events of life and perform the miracle of moving mountains and all the visible elements of earth and sky to any place where a screen is located, makes the motion picture the outstanding wonder worker of the century. It makes history, takes and records history and preserves history in living, animated form for the benefit of posterity.

### **An All-Embracing Medium**

As a means of centralizing and directing useful thought along any progressive and helpful line the motion picture is superseded by no other medium known. As an aid to Government and people along these lines it stands preeminent. By making the habits and customs of all men known to every man, the motion picture is dissipating racial and religious hatred and will eventually reduce all of these destructive conditions to a minimum.

The motion picture will more than any other agency guarantee the perpetuation of free Government as it takes the detail operations of Government direct to the people and causes an element of appreciation to prevail which begets popular co-operation and support. In the same manner, by a visualization of the wrong, it will aid in curing the ills of Government and in establishing standards of action in all law-making centres which will more fully conserve the welfare of all the people.

### **To Popularize Public Programs**

I notice your Governor Silzer is moving to reach the people of New Jersey through the radio in explaining to them the lines of governmental action which he believes are best suited to their welfare. This is commendable. But I suggest to him the advisability of mobilizing the motion picture theatre screens of this state to more perfectly enable the people to see in visualized and actual form the things proposed for their advantage in Trenton. A combination of newspaper, screen and radio could be effected in this relation. The people of New Jersey are entitled to know all about their Government. It is their special and particular service institution.

(Continued on page 6)

*Before Buying Pictures Read The Digest Advertising Pages.*



# Is a Firm Believer In Publicity Stunts

**St. John Exhibitor Keeps Them Guessing With Original Arrangement of "Interest Probokers."**

ST. JOHN, N. B.—A firm believer in publicity and "stunts" is Charles Johnston, manager of the Empress Theatre, West St. John. Recently Mr. Johnston purchased one hundred balloons. On a number of these he fastened passes for the showing of "The Tiger's Claw" and advertised that the balloons would be set free on Saturday morning. The square in front of the theatre was crowded with children and adults, some armed with needles and pins to assist them in catching the balloons. The picture received good publicity, and an excellent matinee crowd was the result.

Coupons linking up passes to the Empress with advertising for local merchants in West St. John have also been widely distributed and these are working well. Each merchant has his name on a slide on the curtain, as well as on the coupon given away by him.

Another week, local merchants were invited to donate bags of flour, coal, groceries, etc. As each patron entered the theatre they received a ticket numbered. They retained one stub, the other, having a corresponding number being placed in a box. At the close of the show those holding lucky numbers received the articles for presentation.

## Pictures in The Maritimes

By ALICE FAIRWEATHER

### "A Town Scandal"

UNIVERSAL

This is pretty Gladys Walton in a sprightly picture dealing with small town life. "Murphysburg" would probably feel highly insulted if it heard itself called small but it was not big enough for its leading citizens to go to New York, call on an actress, and not get found out.

Gladys Walton is the honest chorus girl, "Rose," whose sister is married to a rascal in Murphysburg. Rose's visitors in New York are, with their wives (you must never forget the wives), members of the Civic Purity League, deeply intent on legislating all amusements as wicked.

Officers and members of the League are thoroughly shown up in an amusing story with plenty of funny happenings. The stage and back stage scenes are interesting and the meeting of the men from Murphysburg, at a New York hotel, very well done. All were there on business. Oh! how many sins are committed in that name.

The honest chorus girl was too much for their hypocrisy and with the aid of a clever young newspaper man, triumphs gallantly and leaves for New York and presumably happiness with her young lover.

### "Behold This Woman"

"Behold This Woman" picturized from the novel by E. Phillips Oppenheim under the direction of J. Stuart Blackton, which will be released for summer bookings by Vitagraph, is now being assembled at the Hollywood studios. This is a romance of movie land in which Irene Rich, Marguerite de la Motte, Charles Post, Harry Myers, Rosemary Theby and Anders Randolph have the leading roles.



THOMAS MEIGHAN

Popular Paramount Star, who is featured in "The Confidence Man" a current Paramount Release.

## Pictures in Montreal

By S. MORGAN-POWELL

Two English films and some admirable work by foreign actors made more notable the week's film entertainment. At Loew's "A Couple of Down-and-Outs" illustrated poignantly the neglect a good many returned men have suffered by reason of red tape and unsympathetic official action. The acting in this film was remarkably good, and at times its poignancy made a deep impression upon the audience. The war scenes were extremely realistic, and a thoroughly competent cast lent reality to the entire story.

\* \* \* \*

At the Imperial, the old romance of "Rob Roy" was re-enacted on the screen with the actual scenery of the Scottish highlands where his famous exploits are supposed to have taken place admirably reproduced. The photography in this film was admirable, the acting impeccable, and the action well condensed and graphically illustrative. The first section seemed to be badly scratched—a fault that ought surely to be eliminated from any British products shown here. The roles of Rob Roy and his Highland wife were enacted with such outstanding artistry that the characters literally lived upon the screen. Every minor role, moreover, was filled by artists who knew their work thoroughly.

\* \* \* \*

In "Peter the Great," shown at the Strand, there was seen a film of a very uncommon type. It told, in graphic form, the story of the reign of Peter, his difficulties with his son Alexis, his attempts to raise the Russian people despite the opposition offered by the Russian church, the numerous nefarious plots to get him out of the way, and his relations with Catherine. Interpreted by a cast of foreign actors and actresses who entered into their work heart and soul, it proved of remarkable interest. The role of Peter was portrayed with notable histrionic skill, and a vivid impression was created of his strange character. No finer individual work has been seen on the screen for a long time.

The photography, like the acting, was of unusual quality. Not only were the battle scenes vividly presented, but the atmosphere of Old Russia was cleverly recreated, and the whole settings were far above the average. The action was smooth and vigorous, and the remarkably lucid and comprehensive titles enabled one to follow the story closely. This is certainly one of the most admirably enacted films shown in Montreal this year.

Before Buying Pictures Read The Digest Advertising Pages.

# Sydney S. Cohen's Retiring Presidential Speech

(Continued from last issue)

**I**N last week's issue of the Digest, we published the first section of Sydney S. Cohen's speech at the Boston Convention. It is our intention to give the greater part of this address in this, and subsequent issues for it covers in most comprehensive manner all the important issues which concern exhibitors all over this continent. Last week's installment leads up to the assertion that "the power of the screen is now recognized everywhere," and that motion pictures in this respect is "specifically declared to be the Screen Press." The address continues:

The Motion Picture Theatre Screen is sharing with the printed press the power generated through publicity and is destined to take an ever widening course in public events as years advance. Its wonderful visualizing powers supercede in point of effectiveness all other forms of publicity.

Therefore, the American people, represented in Congress and en-masse, are jealous of that Screen Power. They are determined that it will not be subjected to any centralized control. This fact was made most apparent in a recent Congressional hearing in another matter where the subject of screen control was introduced. Every member of the Committee at once gave attention and the danger of such a move was apparent to the Congressional mind.

The special power of the Motion Picture Theatre Screen is resident in the independent theatre. The elements behind the other houses are so apparent that their influence with the public suffers. Theatre Owners have direct contact with Government officials, Senators, Congressmen and others just like newspaper editors and they are given serious consideration. No theatre trust is possible if the Theatre Owners use their screen power.

Because of this direct appreciation by the Theatre Owner of his own position the recognition of his screen's power and influence by the officials of Nation, State, City, Town and the public generally, our position is rendered more secure. But we must direct our energies through nationally organized effort.

## SOME PERTINENT FACTS

Facts are powerful things. It is a fact that the power of organized Theatre Owners brought about the repeal of the Five Per Cent Rental Tax in the previous session of Congress which has up to date saved the Theatre Owners of the Country about \$15,000,000 and continues to save them, according to the estimates, figured on the lower film rental prices which prevailed at that time, of the United States Treasury experts, \$6,700,000 a year. This is real money. Every Theatre Owner knows he paid this tax direct, that it was a part of his film bill. Every Theatre Owner knows he does not pay it now and has not paid it in two years or more. Every Theatre Owner knows how much he paid. Let him calculate his own savings in this relation and then in dollars and

cents he can write down how much value this organization was to him in that transaction alone.

I want to give you some more facts. I am justly proud of the record of the Motion Picture Theatre Owners of America. I invite analysis along any line. We have been subjected to the most searching inquiry on the part of those whose predatory purposes in this industry we oppose. They have followed us about. They have searched our business records in New York and even reviewed our private affairs. They have worked the squeeze play in withholding film from us. They have kept the poison needle active, and spread untrue propaganda. They have found nothing to reveal save that which was honest, square, honorable and right. The searchlight has been upon your organization since its formation. If we had any skeletons in the closet you would have seen them long before this. If any dishonorable act stained our record it would have been spread before you in close-up views magnified one thousand fold. But the groups opposed to us found nothing wrong and unable to convict by facts they resorted to abuse, villification and intrigue. But these processes have failed and we have weathered every storm and your organization now stands erect as the proved instrument through which the interests of the Exhibitor are protected and his business rendered secure.

Now for some additional facts. I prefer to speak of conditions which can be translated into dollars as that after all is the usual way to measure service, even though I believe that the good-will accomplishments far exceed the others in real worth from every angle, even that of box-office returns.

But let us talk of the dollar facts. A burden of \$72,000,000 a year in Admission Tax rested on the amusement interests of the Nation.

Treasury experts advised us that of this amount the Motion Picture Theatre paid approximately \$35,000,000.

With the Film Tax removed your National Officers were encouraged to move in the direction of repealing the other tax levies against the Motion Picture Theatre. Letters were sent from the National office in New York City immediately following the Chicago Convention last year to every member of the United States Senate and every Congressman asking them to give favorable consideration to the proposition to have the Admission and Seat Taxes repealed.

Theatre Owners everywhere were advised of the moves made in this direction and a large number of letters from Senators and Congressmen came to your National office stating that the writers would be pleased to favorably consider this subject on behalf of the Theatre Owners and the public.

## OPPOSED TO PRODUCERS

Other letters came in from Senators and Congressmen indicating that they were opposed to any repeal of taxes against the theatres because we were paying too much in salary to stars, and especially children players, and that the

scandals in production-centres were offensive to the people of the Nation. One of these letters came from a Congressman in Iowa. He definitely stated he could not consider the removal of Admission or Seat Taxes while these conditions prevailed.

We were, therefore, obliged to correct that false impression. We sent letters to all Senators and Congressmen again, showing that we are not responsible for high salaries to stars, were opposed to the same and had repeatedly protested against their form of exploitation to Picture Producers but were powerless in the premises. We showed the Senators and Congressmen that we had nothing whatever to do with the production of pictures, that we also protested to Producer sources against the other lines of conduct, refused to play the pictures of the more gross offenders and did all we could to stop these proceedings. At the same time we called attention to the thousands of clean, honorable people in our industry engaged in performing wholesome and constructive work.

We showed the different divisions of the industry, stating that we did not produce pictures but secured the same after production and exhibited the pictures in our theatres.

These explanations changed the Congressional mind in the matter. Congressman Hayden of Arizona and other Senators and Congressmen wrote to Secretary of the Treasury Andrew J. Mellon and asked him to consider the Theatre Owners position favorably in making his recommendations to Congress. Secretary Mellon sent a letter to your National office in September asking your National President to meet the Treasury experts at his office in Washington and go over the tax situation with them.

Accordingly, accompanied by National Secretary George Aarons and M. J. O'Toole, Chairman of our National Public Service Department and of the National Legislative Committee, I went to Washington and met the Treasury officials. We found after some discussion that the Treasury officials regarded the Motion Picture business in a general way as being able to pay such tax as the Government might impose. To argue otherwise in the face of Producer exploitation figures, million dollar announced salaries to children and the mad riot of dollars given the public so liberally in the newspaper reports made it difficult to consider the subject from that angle.

(To be continued.)

## Viola Dana Finished

### "Merton of the Movies"

### Next "Open All Night"

Viola Dana, who played the feature feminine role opposite Glenn Hunter in "Merton of the Movies," is preparing for her characterization in the forthcoming production of "Open All Night," in which she will be featured.



## EDITORIAL---Rotarians and the M.P.T.O.

They pay the price—the advantage must be theirs. Your Governor is right. But all mediums of expression should be used to render official activities effective in this relation.

### All Screens Open

Through the Public Service Department of the Motion Picture Theatre Owners of America, definite relations have been established between different departments of the national Government for the utilization of the screens to advance public programs of a progressive and constructive kind. We have given special aid to the Post Office Department. The United States Post Office is the largest single business in the world. To be successful it requires public co-operation. We take the mammoth operations of the postal service to the people on our screens. We prove to the public that it is a wonderful institution, that it is their business, that all are equal stockholders in it, and that it will succeed if they simply co-operate with its visible elements. We prove to them that from the mailbox on the street corner to the Postmaster General's private office in Washington there is a continuous strain of service where hundreds of millions of single packages and missives are handled, exerting the maximum influence on the business of the nation and with foreign countries, and of incalculable value in shaping and directing official and civic affairs and promoting the welfare of the home life and the family circle.

### An Appreciative Public

The people are fair, honest and appreciative when the facts are revealed to them. American co-operation and courtesy is no myth. It is a wonderful reality. So well did our screen service operate in this relation that our national president, Mr. Sydney Cohen, and myself have many letters of thanks in our office from former Postmaster-General Work, Postmaster-General New, Postmaster Morgan of New York and others telling of the great saving in time, energy and money thus effected, the greater satisfaction provided and the immeasurable benefits given to the Postal Service.

In like manner, other departments of the national government have been advantaged. The Bureau of Education in the Interior Department received a wonderful impetus from screen co-operation in making a success of National Education Week last November.

### States and Cities Served

States and cities have been similarly served and the ends to which this screen service may reach are measured only by the needs of Government and People.

We have done all this work and are constantly extending it without detracting in any way from the entertainment value of theatre programs. In fact, we have helped to diversify and improve these programs at times.

This public service in the motion picture theatre is now one of the outstanding elements of our business. It is appreciated by Government officials and public alike, and is destined to add new life to national, State and community leaderships and bring into active being the lines of ability in all sections which would otherwise remain dormant.

We aim to make the people think by providing them with the elements around which to cluster their thoughts. A thinking people will always remain free, happy and prosperous.

President O'Toole in his report at the Boston Convention of the M. P. T. O. A. in discussing public service said:

"This public service is simple, easily understood, and applied to the varied elements in your locality. Take the entirely local phases into consideration. See your Mayor. He has some kind of program under way all of the time. There is need for better park system, more public breathing grounds. You have an abundance of woodland adjacent. Co-operate with him in securing some of this land for city or town park. Help him directly on a committee with other citizens to obtain this land. It may be that the owner will donate a park site as is done in thousands of instances all over the country and then have the park named after the donor as a

memorial. Work up a park campaign with the Mayor and the park committee. Get the newspaper editor interested. Make slides or a film trailer telling in a few words what is being done and put it on your screens and invite public co-operation. Have the committee get some reels showing park conditions in other cities, which can be secured free from Civic Societies, and run these on your screen to arouse enthusiasm among the public. Donate your theatre for a mass meeting of citizens outside of show hours and even if you have to miss a show donate it anyway. It shows commendable public spirit and enterprise which will be appreciated and will help your business and help the community.

Get your Rotary or Kiwanis or other civic clubs to join with you and the park committee in this work. Have a Rotary, Kiwanis or other night in the theatre to boost the park project. Let the Mayor make a short talk. Another brief statement comes from the club president. Then say a word or two yourself from your own stage or in your own theatre programs. Then give some park film and the rest of your regular program. Carry it on and clinch it with a successful campaign and if you get a park site donated, have a film taken of the best part of it with the park committee and town people in view, with close-ups of the donor, the Mayor and committee and show it in your theatre and you will crowd it to the doors and be the most popular man in town. You will no longer be Jack Smith, the movie man. You will be Mr. John Smith, Theatre Owner and leader of the people."

It looks as if the Boston Convention picked the right president to follow Sydney S. Cohen, that the M. P. T. O. A. instead of being "a one man organization," as has been stated, is an organization full of "right men." M. J. O'Toole received his appointment because he has been among the most faithful to render service, he has been "weighed in the scales" many times and never been found wanting.

Educated in the school of life and graduated from this school which teaches you to face life squarely, President O'Toole graduated then into the University of Understanding. From locomotive shops to newspaper work. All during a span of from twelve to nineteen and six months later was called upon to understudy the city editor of the Scranton Republican with such noticeable success that he continued to play the role until he finally became editor. After many years of newspaper work he purchased the Victory and Gem Theatres in Scranton, Pa., and is now a director in the Comerford Amusement Co., with which organization these theatres are merged.

Our Canadians who attended the luncheon at the King Edward Hotel, during the M. P. T. O. convention of the Ontario Division, will remember M. J. O'Toole's splendid address expressive of that spirit of internationalism which prevails between Canada and the United States; and which made such a favorable impression on our present Mayor Hiltz and the other civic officials who were there assembled.

—RAY LEWIS.

# Digest Reviews Current Attractions

By H. M. BALL

## "Code of the Sea"

PARAMOUNT

THERE is no type of story more thrilling than a romance of the ocean deep when it is really good—"Code of the Sea" is surprisingly well handled, some exceedingly fine photography bringing realism and genuine drama to just an ordinary plot.

With the seas running high and the hero performing some wonderfully spectacular feats, you have sure appeal in this Paramount release.

Rod La Roque reveals unsuspected charm as the sea-faring youth (after being all dressed up in several recent pictures). He has a nice, naturalness of manner and a face in which aestheticism is by no means obliterated by grease paint—and he does a characterization worthy of this happy combination of ability and good looks.

He is cast as a young mariner whom heredity has endowed with an overpowering fear of the sea. History shows that his father, long since dead, but once captain of a lightship, had got into a "blue funk" and released his ship from her anchorage in the face of a terrible storm. The ship slunk to safety while a great liner went on the treacherous rocks. The boy, to his credit, determines to fight to the last this inherent fear and win back honor for his family's name.

An almost similar experience is presented to him by fate, with duty and love both calling him to save human lives from the perils of the deep. He leaves the lightship at her anchorage to guide the great liner past the death dealing reefs, and himself mans a motor life boat and puts off to aid the light yacht dashing to destruction on the rocks with his sweetheart and a rival suitor on board. The rescue of the passengers on the light craft presents one of the most thrilling sequences possible; the hero wins honor and requited love, and the whole picture rings true in its presentation of the well worn theme of bravery and perseverance rewarded in full measure.

Jacqueline Logan presents the heroine in sympathetic vein, and George Fawcett, whose each new appearance is a joy to the fans, is the sea captain who has a memory, a conscience and a heart.

The whole atmosphere of "Code of the Sea" is eminently satisfactory. It's another good bet for summertime.

## "The Galloping Fish"

ASSOC. FIRST NATIONAL

It has remained for First National to do the really unexpected! Can you imagine anything more appropriate than a gentleman seal as the star of a first class summer screen release. The faded fans and the jaded fans will have no comeback for this one—play it for first, gentlemen, play it for first; you can bat them right into next year with this one, and your box office will wear a grin for the rest of the season.

Everything is different in "The Galloping Fish." First you have "Fred-dy" the wonderful trained seal making Doug, bless him, look like a star fish for action. "Teddy" combines the prowess of the greatest of the serial kings with the cunning of the screen's arch crooks and, then steps out. Here you have farce without the obviously vulgar, sheer slapstick without the big guffaw. Freddy's supporting cast comprises a handful of humans and a whole circus of trained elephants, rhinoceroses, hippopotami — every species of picturesque animal life, providing unrivalled entertainment in itself. These marvelous creatures put a new pep into the "flood stuff" and, believe me, you hard-boiled showmen are going to have one thrill this summer anyway. Louise Fazenda is a neater thirty-six than her hitherto eccentric toggeries would have led you to believe, Sid Chaplin wins a medal, as a comedian, that will require Charles to shine his own; and Ford Sterling and Chester Conklin add color and humor galore.

This is one of the most amusing and invigorating pictures yet released. You know that the movies should provide entertainment and that sometimes they don't—it's your fault entirely if your house doesn't clean up with this "second Hottentot." Its a bear, beg pardon—it's a seal.

\* \* \* \*

## "Telephone Girl Series"

F. B. O.

Nothing better in the way of short subjects has been released in my humble opinion than F. B. O.'s "Telephone Girl Series," the first episode of which was given its Toronto premiere at the Tivoli recently. Peppy, well constructed, humorous and comprehensive this first of the twelve is a hum-dinger, a pippin, whatever you

will that's zippy in complimentary terms. Alberta Vaughn is a Jazz Baby that is worthy of the perpetual glance of admiration—she is a cute little chicken with sparkling brown eyes and the sauciest curls, and there is a gay bravado in the veriest kick of her Cleopatra sandal that makes a fellow sit up and smooth his hair.

She wears a "pair of phones" with as much distinction as a duchess does a "dog collar" built of pearls and diamonds, and she has more fun being the girl at the switchboard than most folks do being millionaires. She knows how to enjoy life and she gives you the impression that she enjoys hard work, too, in the interests of the fans. She considers it a pleasure to entertain you—and you consider it a favor—once having seen the pretty Alberta—to be entertained. She has a form worthy of her piquant face and she even has dimples—what more could you ask? An excellent comedy support is provided. You will see that with the following line-up and the standard established in "episode one" maintained throughout, "The Telephone Girl" will prove a "champ" among the short subjects for F.B.O.

Gertrude Short, Kit Gerard, George O'Hara and Albert Cooke are among the joy dispensers of this miniature feature de luxe. By the way, the long distance experts might take a tip from this one, for its two reels are equal to many of the eight reelers seen recently.

## "Phone Girl" Company Working at Balboa

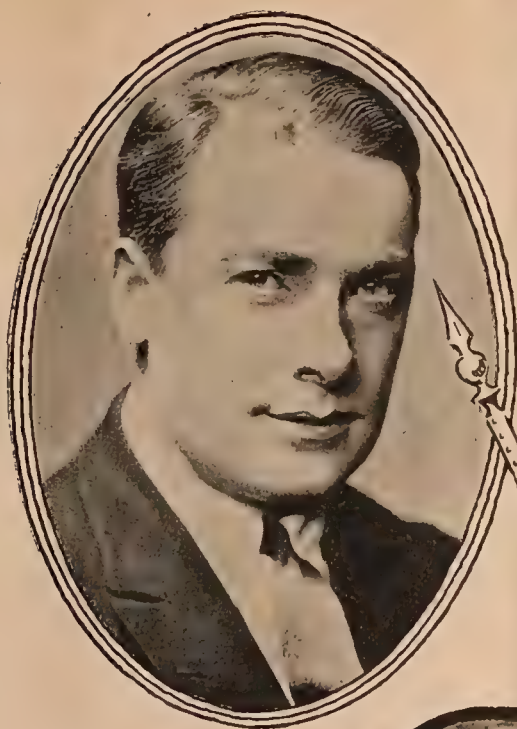
Clever Series Nears Completion —  
Splendid Achievement for F.B.O.

(Special)

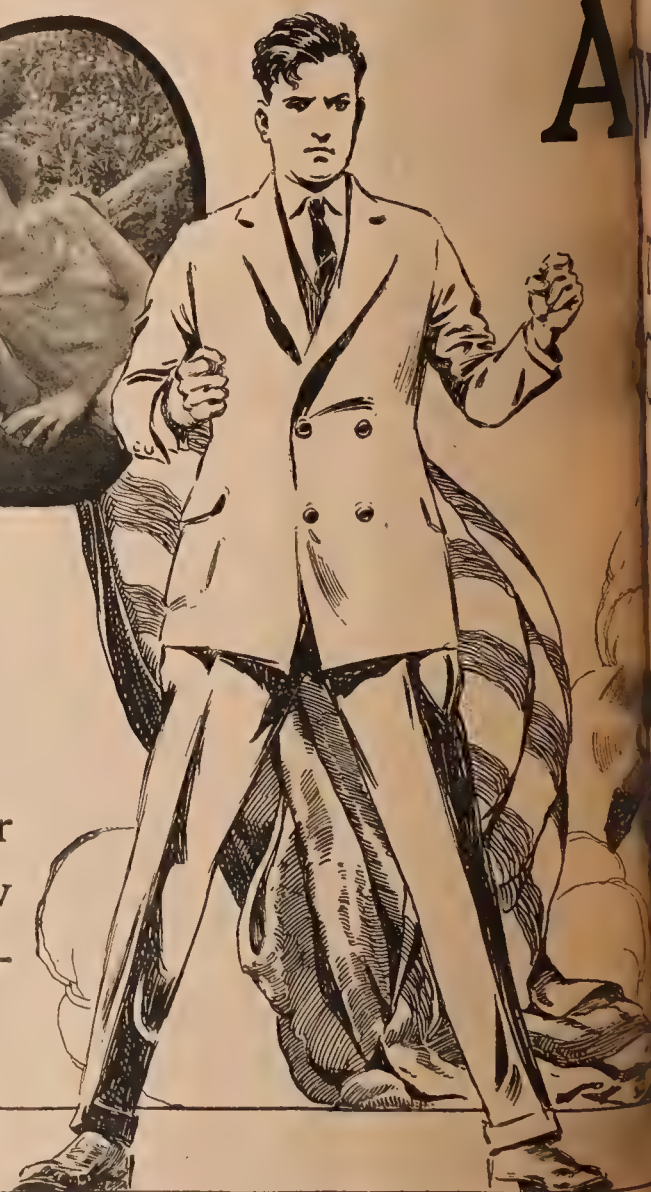
THE "Telephone Girl" series is nearing its end at the F. B. O. studios in Hollywood. Yachting sequences took the company, headed by Director Percy Pembroke and Alberta Vaughn to the sea-shore at Balboa, California, last week, after which final interiors of episode No. 12 will be filmed at the F. B. O. studios. The concluding two-reel episode, titled "Never Say Never" was written by George Marion, Jr., son of the noted stage star and director and himself a budding young author and showman. It was based on the H. C. Witwer story current in Cosmopolitan Magazine.

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# An Overnight Hardboiled New surprise of The **FIGHT**



Booked for all Keith Proctor  
and Moss Theatres in New  
York City following its Sensa-  
tional Broadway Run.

**Directed by Tom Forman**

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# Sensation York gets the ts life! TING venturer

That Laughing-Gasping  
COMEDY-THRILLER

*Featuring*

Pat O'Malley - Mary Astor  
Raymond Hatton - Warner Oland  
*and others*

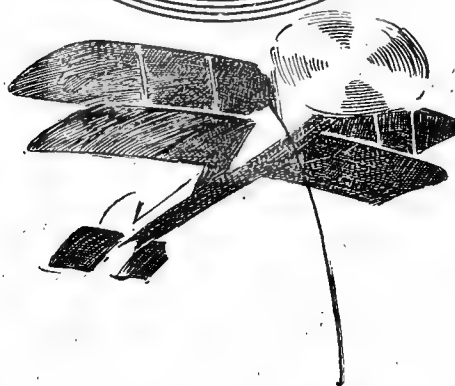
READ WHAT CRITICS SAID:

"We say decidedly, do not miss this picture." N. Y. Herald-Tribune

"Good entertainment, clever and well done." N. Y. Evening Journal

"Sprightly comedy. A good hour's entertain-  
ment." N. Y. Morning Telegraph

"Amusing entertainment." N. Y. Daily News



UNIVERSAL PICTURE

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# Maritime Exhibitors as Solid As the Rock-bound Shores

**Consistently Good Programmes and Persistent Advertising  
Secures Steady Patronage—Close-Ups of Exhibitors.**

By W. J. MELODY

SEVENTEEN years ago I was transferred by the Bennett Theatres (afterwards the Canadian Theatres) from the Unique Theatre, Hamilton, Ontario, to take the management of the Unique Theatre, St. John.

After the sojourn of a year here I returned to Ontario.

When I was sent down here again in capacity of Exchange Manager it was not very hard for me to get acquainted many of the old faces were to be seen here.

Mr. W. H. Golding seventeen years ago transferred his affiliations from the newspaper business to his present position as Manager of the local Keith house. He succeeded F. G. Bradford now of the Lee Bradford organization in New York.

When I came here a year ago, this office was supplying nineteen accounts. Today we have sixty and are still adding due to the consistent quality of our product. We have not had much trouble holding business and really believe that we have more satisfied exhibitors on our books than we have ever had before.

In St. John we played considerable of our product in the Imperial. The subjects have had splendid presentation as I doubt very much if there is a better conducted theatre in America. The orchestra, under leadership of A. Jones, is a musical treat well worth the price of admission alone, as for the quality and service of our products I will cite the Resident Managers' views.

"The theatre owned and controlled by the Keith interests does not hesitate in adding its tribute of praise for First National product as played by it in the past six months (after a lapse of several years). The variety of subject matter contained in the First National Pictures played by the Imperial has given impulse to the theatre business, and the subserving of star values to story quality and adequate supporting casts have placed the First National Pictures in an enviable light with the astute Manager, who, above all things desires pictures consistently good and with sufficient draft to carry them past the first flush of exploitation, First National backs up its pro-

duct with an intelligent, human and by no means exaggerated publicity service."

The Queen Square Theatre has been playing stock and musical comedy almost constantly for the last six months, but is returning to the picture policy shortly.

Mr. T. J. O'Rourke uses all our product in either the Palace or the Star. The Empress of West St. John, Resident Manager Charley Johnston plays all our product.

In Halifax, the Casino, of which R. J. MacAdam is the Manager, plays one a week. It may be of interest to our friends in the picture business in Canada to know that Harry Thomas, "His Master's Voice" record man, presides at the piano at the Casino, and Allan Reid handles the beautiful organ. This is a pair that would be hard to beat anywhere in America. Mr. MacAdam has recently paid First National the compliment that since playing our product it has been the most consistently good programme it has been his pleasure to run, and that the service has been second to none. I would like to mention on the other hand the fact that during our serving of this theatre we have never had a picture changed, once a subject is dated it remains there and in my opinion this method accounts for Mr. MacAdam's success. He knows what is coming and plays it up to the limit and *always does business*.

The Orpheus Theatre, owned by L. R. Acker, is still doing business in the old stand and the Strand is still packing them in with musical comedy.

We are supplying the Majestic, J. F. O'Connell, with both first and second runs and the Imperial and Community with second run, as well as the Royal in Dartmouth.

The Imperial in Moncton (Mrs. E. H. Davidson) is playing our programmes very consistently and has expressed the greatest satisfaction with subjects: "Her Temporary Husband," "Flowing Gold," "Song of Love" and "When a Man's a Man." Mrs. Davidson never overlooks an opportunity to put over a picture and as usual gets results. She has had particularly good success with the Saturday Evening Post one sheets, in which her patrons exhibit great interest. These are placed in the lobby in consecutive order and patrons are kept advised of coming events.

Mr. Fenety of the Gaety, Fredericton, I don't believe has missed a First National Picture any week in three years. Mr. Fenety has a handsome theatre beautifully equipped and handled with the utmost care.

The Strand Theatre, Yarmouth, is a new house and one that is a pleasure to attend. This theatre is playing First National one a week. They have been exploiting quite extensively and with good results. They use heralds on everything.

E. R. Lynn, Strand, Sydney, is another exhibitor who believes in publicity and never misses an opportunity to exploit his pictures and he uses a lot of First National subjects, as is also the case with—

Savoy Theatre, Glace Bay, John Connor.

Strand Theatre, Sydney Mines, W. H. Cuzner.

Palace Theatre, Chatham.  
Wonderland, Joggins Mines.  
Empress, Bridgewater and  
Alexander Hall, Lunenburg.

Mr. Spencer controlling the following towns in addition to Yarmouth and Fredericton has authorized me to state that his dealings with First National the last season have been most satisfactory from every standpoint and that the indications are that we will be doing considerably more business with him in the season to come—

Kentville  
Truro  
Charlottetown  
Amherst  
Woodstock  
Campbellton

Mr. Spencer also advised me that the most successful and satisfactory picture he played in the last season was "The Hottentot."

Don't worry there is nothing wrong with this territory, the people and the exhibitors are as solid as the rock bound shores of the Maritime Provinces. This part of the country is never affected by slump or a boom as much as the other parts, but continues always at a fifty-fifty pace, and while we have strikes and threats of more strikes in the mines, there is always enough left to make a showing.

## Stop the Press News

Important announcement from the Hodkinson Corporation:

In view of the many affiliations recently consummated with important producing units, the Hodkinson Corporation will change its name to the "Producers' Distributing Corporation." This was voted at a special meeting of the Directors, last Thursday.

*Before Buying Pictures Read The Digest Advertising Pages.*

# "Judgment of the Storm" Playing Paramount Circuit

**F. B. O.'s Palmer Prize Photoplay Making Notable Impression  
On Screen Public.**

ALL of the advance interest aroused by the announcement that the Palmer School of Photoplay Writing was to enter the production field is fully justified by their first picture, "Judgment of the Storm," which F. B. O. is releasing, is a splendid box-office attraction.

This is so, chiefly because it has the punch that every exhibitor is looking for. It is found in the story itself which is the basis for fine entertainment and also to a great extent in the big snowstorm scenes. These are the background for various dramatic entanglements which together with the effects of a blinding, baffling blizzard, provide excellent suspense.

As a plot, the author has taken the idea of a young college graduate undertaking a moral obligation of working on a farm for life, because his mother was indirectly responsible for the death of the man who originally worked the farm.

Lloyd Hughes plays the part without any suggestion of the self-sacrificing hero so familiar on the screen.

He does it in a high-spirited way that makes his performance entertainingly different.

Each characterization in fact shows the effects of original thinking and capable directing. George Hackathorne gives a remarkably vivid performance as the young brother, chafing under the burden of farm work and vindictive enough to rejoice in the city boy's forced service. Lucille Rickson is very pretty as the ingenue and Myrtle Stedman does well in a difficult role. The Heath Twins are delightful youngsters, played by Frankie Darro and Fay MacKenzie.

The production should please any type of audience. The story, the acting, the photography and the settings, which include some attractive cabaret shots, fully meet the demand for good dramatic entertainment.

Canadian distribution of this feature is very complete, the F. B. O. offices reporting a Dominion-wide distribution at leading Famous Players Canadian Theatres.

## All Star Cast for New Christie Feature

**"Hold Your Breath" Full Length Al Christie Production With  
Dorothy Devore — Distributed by Hodkinson.**

THRILLING action spaced with packs of laughs — that's "Hold Your Breath" the first of the Al Christie feature productions, which Hodkinson are distributing in Canada.

Those who have seen Christie's short farces and comedies in the past know what to expect, for in this full-length production, the Christie organization has followed the style which it pursued in its two-reel films; that is, telling a logical little story and brightening it up with funny situations.

"Hold Your Breath" has an all-star comedy cast headed by Dorothy Devore who is called upon to display her talents in many dangerous situations. While she dangles from hazardous heights and risks her fair neck in a hundred different ways, she manages to inject large quantities of humor into her role.

Playing opposite Miss Devore is jovial Walter Hiers, known to be as comical as he is corpulent. Walter plays the part of Dorothy's fiance

who, being too fat to climb and rescue her from her difficulties on a high building, calls in the fire department and assembles a load of hay, a ton of mattresses and other accessories to get her out of her predicaments.

Tully Marshall, who has been seen in countless serious roles in dramatic productions, plays a comedy characterization in "Hold Your Breath." Jimmie Harrison and Priscilla Bonner have other important roles. Jimmie Adams, Jay Belasco, Eddie Baker, Bud Fine, Lincoln Plumer, Patricia Gore, George Pierce and Douglas Carter, a contingent whose faces are very familiar in Christie comedies, brighten up the less serious parts of this production.

Frank Roland Conklin wrote the story and Scott Sidney directed.

Hodkinson are releasing.

Ten thousand Rotarians in the Queen City. Toronto's warmest welcome is extended. Digest wishes to join in the greetings to our visitors.

### Stop the Press News

Theatrical Enterprises Limited of Montreal, which is arranging for Canadian tours of well known stage successes, aims to secure the best products of the English speaking stage for presentation.

John Golden's outstanding success "The First Year," written by Frank Craven, will be the first production booked, and the Canadian company will be rehearsed by Mr. Golden's director.

Ned Miller, wide-awake showman, on screening "Hold Your Breath," said: "It looks good to me," and booked it for Pantages. They have to be good when Ned Miller books them!

Digest understands that First National Pictures Incorporated are to take over the physical distribution of Canadian Educational Pictures.

While no details regarding actual operations are available at this time it is understood that the efficient Educational sales force will be on the job under the new arrangement.

Jack Dempsey, now starring for Universal, has received over a million dollars for "pasting" aspirants to his title. The Willard fight in 1919 brought him \$27,000, the Carpenter in 1921, \$300,000 and Firpo's defeat netted the fighter a cool \$500,000.

The Brennan fight brought \$100,000, the Miske fight \$55,000 and the Gibbons fight \$275,000.

This all figures out to an average of \$10,743.59 per minute.

### TIPS FOR PROJECTIONISTS

PROJECTIONISTS should enclose the light beam from the projection lens to the revolving shutter, as there is a great deal of back glare from the shutter blades when running light film which helps spoil the view of the screen.

\* \* \* \*

Carbon clamp screws on your lamp should be lubricated as follows: Take them out and dip in some light automobile cylinder oil such as Polarine or Mobil E, then dip in powdered graphite shaking the screw so that all surplus graphite will fall off. You will be surprised at the difference if you have been in the habit of using dry clamp screws.

—GUY E. McALLEN.



# Popular Race Track Stories Released as "Fast Steppers"

**Adapted From Gerald Beaumont's Popular Tales of the Turf — Billy Sullivan is Starred.**

"FAST STEPPERS," the series of two-reelers made by Universal from Gerald Beaumont's popular race track stories written around "The Information Kid," which ran in the Red Book Magazine, are ready for release.

This series takes the place of the "Leather Pushers" series on the Universal release schedule. It is being made by the same star, Billy Sullivan, and the same director, Edward Laemmle, who made many of the more recent "Leather Pushers." The title of the first two-reeler of the series is "The Fiddlin' Doll," the second "The Empty Stall." Both boast good casts including Shannon Day in the chief supporting role, James T. Quinn, Cesare Gravina and Frank Kingsley. Most of these players will be seen in the succeeding pictures of the series.

The Beaumont stories were adapted to the screen by Raymond L. Schrock and scenarized by Scott Darling. Bob Hopkins, one of the leading humorists in the film game, supplied the comedy titles.

"The Fast Steppers" pictures will be released every other week. Six in all are planned. In the order of their release, the remaining four are "The Christmas Handicap," "The Shooting Star," "The Hot Dog Special" and "The Miracle."

The stories are written around the adventures of the Information Kid, a race track "bookie" who is in love with a young violinist in a restaurant

frequented by the racing fraternity. Their struggles to make a killing and get money enough to marry, quit the racing game and settle down, form the basis of the action. The pictures are filled with human interest, romance and comedy, while in each of the two-reelers there is the thrill of a big race—an actual race, in which the theatre-goer gets all the excitement in the grandstand at a popular track. The pictures were taken at Tia Juana.

## Collegiate is Equipped With Large Concert Hall

The new Glebe Collegiate Institute at Ottawa, Ontario, is not to become a competitor of the local moving picture theatres, according to a definition of policy which has been announced. The new high school building was constructed with a large concert hall, seating 1,200 persons, the equipment including a complete projection machine room. The picture facilities are only to be used for the presentation of screen subjects which are part of the school studies, it is said.

## Walter Hiers Will Star In Series of Two-Reelers

**Former Paramount Star Will Be Featured In Six Subjects Under Educational.**

WALTER HIERS, until recently a star in Paramount features, will make a series of two-reel comedies for distribution through Educational Film Exchanges, Inc., according to an announcement just made by E. W. Hammons, president of Educational.

The series will consist of six two-reel comedies with Walter Hiers as star. They will be directed by the best comedy directors obtainable, and the stories will be especially written.

Hiers is one of the best known comedy characters on the screen. He has been appearing in Paramount feature length productions for over seven years, first appearing in support

of Jack Pickford and Louise Huff in "Seventeen." Except for a short period when he was loaned to Al Christie for a leading part in "So Long Letty," a feature length comedy, and about six months with Goldwyn. Hier's work with Paramount has been continuous over this period.

Hiers is one of the pioneer comedians of the screen. His first experience before the camera was with Griffith in 1911 in the old Biograph studio on East 14th Street, New York City, in a one-reel picture starring Mable Normand, "Saved From Himself."

The series for distribution through Educational will be produced at the Christie Studios, Los Angeles, and production will start at once. Mr. Hiers has left New York for California after completing final arrangements with Mr. Hammons regarding his coming productions.

### *The Superiority of* **BIO CARBONS**

for all possible operating conditions lies, not so much in their remarkable uniformity and even burning, but their ability to give the maximum of clear white light, free from color, with a maximum burning life and freedom from ash and dirt. The **BIO CARBON** needs no excuses.

Would you like a sample? Gladly mail you some without charge if you will state amount and kind of current you use at your arc.

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COURTESY with SERVICE

Hermant Bldg.

Toronto, Ont.

# HOLD YOUR BREATH



## Going! Going!

Down she skidded—with traffic playing tag, seventeen stories below her!

AND THAT AIN'T ALL! Wait until you see this breath-taking, side-splitting, super-production. It's got a whale of a comedy cast including Dorothy Devore, Walter Hiers, Tully Marshall, Jimmy Adams, Priscilla Bonner, Jimmie Harrison and Lincoln Plumer.

**Pantages in July**

*An* **AL CHRISTIE FEATURE**

Story by Frank  
Roland Conklin

Directed by  
Scott Sydney

*A*  
**HODKINSON**  
Release



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## The Evolution Of the Film Industry In England

By ALFRED ROSE

(Continued)

AS to Russia, I understand that following negotiations with the Russian Soviet Trade Delegation, established in London, British producers will have in that country a huge market as soon as the diplomatic relations are re-established, as they are expected to be shortly.

In short, the British film trade abroad being by then solidly established, there is only to wait that the international political and commercial relations will again become normal for it to develop rapidly.

6. The Film Industry in England emerges from its state of fluctuation.

The new relations between the various branches of the industry on the one part, and between them and the foreign markets on the other part, gave rise to more complex problems, and made the need felt for more thorough organization to deal with them.

In answer to that demand, the Cinematograph Trades Council was created. This C. T. C. was an old organization, which fell into desuetude owing to the selfishness of most of its members. It has just recently been revived and reconstructed, with new and more extensive powers: in particular that of enrolling any associations, corporative or otherwise, representing any persons or concerns engaged in, or interested by, the Film Industry in Great Britain, so that it possesses the necessary qualifications to act on behalf of the national film industry, to protect its interests as well as to further them.

It is therefore possible to say at the present time that the Film Industry in England, having,

- 1—won and retained the confidence of the public,
- 2—and, patronized by public bodies and aristocracy, being at last recognized as of national importance,
- 3—owing to the production of good films,
- 4—made possible by the winning of the capitalists' confidence,
- 5—obtained by the co-ordinated manner in which the industry is being organized,

can now be considered as stable, and has an immense field of activities before itself.

## Holidays Welcome By Ottawa Exhibitors

Increased Business Noted Due To Many Public Holidays.

A STRONG advantage in favor of exhibitors in the Canadian Capital, Ottawa, is the considerable number of national, Religious and bank holidays observed by the Dominion Government and various business and commercial firms throughout the city. For two weeks, the Ottawa exhibitors had the benefit of one thing after another. Starting with Saturday, May 24, there was a general holiday for the observance of Victoria Day in remembrance of Queen Victoria. Then followed the observance of Ascension Day as a religious Feast when the thousands of Government employees and others were at liberty for the day. This was Thursday, May 29. On Friday, May 30, many visitors from the United States paid Ottawa a visit because of the American Decoration Day celebration and also because of the horse racing at Ottawa, the visitors attending the theatres in the evening. Saturday, May 31, was a regular half-holiday for factories and other businesses as usual. Then, Tuesday, June 3, was generally observed as a Government holiday in recognition of the birthday of King George.

The policy of the local theatre managers is to maintain regular prices of admission on holidays other than national holidays. The reason for this is that only about one-half of the city takes cognizance of Government and religious holidays, practically the other half remaining at work. To overcome the possibility of disputes and confusion, the theatres charge regular matinee or evening prices on such occasions, although evening prices go into effect Saturday afternoons and on those holidays which are nationally observed. Every holiday occasion, semi-public or public, however, means crowded theatres.

## "After Six Days" Creates New Record At Maritime House

St. John.—It was stated that the first day's showing of "After Six Days," at the Queen Square Theatre, represented the biggest first day's attendance at any of the large features. One afternoon was marked by the presence of all the Jewish children of the city to see this fine presentation of the bible story. The picture is to be shown on the F. G. Spencer circuit and was successful in Halifax. It is being handled by E. H. Bowman.

## Exhibitor Takes The Exchange Boys Into Camp

The Digest is advised of a battle royal in which clubs were the main weapon of attack between a well-known Toronto exhibitor and two exchange men. It seems that a certain manager and a salesman had been handing out threats to the exhibitor all during the winter months of what they would do to him when the opportunity arose. They forthwith journeyed to a large meadow and withdrawing their clubs commenced battle. When the last shot was let go and the card consulted it was discovered that while there were no actual casualties two exchange men were crestfallen in their defeat. Boy, page Barney Murphy of First National and Charlie Ramage of Regal and find out if they wish to meet Bob Cardy of the Empire at a round of golf again.

## Production Started on Valentino's Second

PRODUCTION work on "A Sainted Devil," the new Rudolph Valentino for Paramount, has been started at the Famous Players Long Island studio. The story is by Rex Beach and was prepared for the screen by Forrest Halsey, who also adapted "Monsieur Beaucaire." Joseph Henabery is directing. The story is laid in South America and the opening scenes shot yesterday were those of the interior of a picturesque hacienda.

The cast of principals already chosen include Rudolph Valentino, Nita Naldi, Louise D'Algy, George Siegman, Bob McWade, Isabel West, now appearing in "Seventh Heaven" and Anthony Infante.

## An Able Cast For Clifford Comedy

Al Christie intends to wind up his 1923-4 series of Educational-Christie comedies with a bang, judging by the progress now being made with the two-reeler starring Kathleen Clifford.

The picture is "Grandpa's Girl," and with Miss Clifford, Jack Duffy has been engaged to play the grandfather role. Duffy makes his second appearance in the Christie series having been with Bobby Vernon in "Cornfed" which is now playing. He is an expert at comedy character parts of this kind. Jimmie Harrison will also be in the picture as grandfather's secretary; Babe London will play a comedy role, and the other principals are Lila Leslie, Budd Fine and Margaret Cullington.

# consider the title!

MADGE BELLAMY

IN

## "The White Sin"

We told you that "Judgment of the Storm" was a money-getter-  
"The White Sin" is even bigger  
and better.

MOTION PICTURE WORLD

### "The White Sin"

Palmer Corporation Scores Again in Second F. B. O. Release.

Reviewed by Sumner Smith

"The White Sin," the second production made by the Palmer Photoplay Corporation for F. B. O. release, is a thoroughly interesting drama of the consequences that attend a bigoted aunt's restrictions on a country girl eager to enjoy life, even such mild pursuits of happiness as attendance at a country festival. Denied the normal pleasures of a country girl, she runs away from home only to be trapped into what she for a long time believes was a mock marriage. How she, for the sake of a name for her baby, wins over obstacles and does at last find real happiness, forms the major part of the story.

Harold Shumate, the author, took a time-worn theme but provided a believable and gripping plot and developed it well. Director William Seiter has treated it with real artistry, keeping the story moving and choosing backgrounds of rare interest and scenic value. Madge Bellamy, in the principal part, invests it with virility and realism by doing some of the best acting of her career.

The photography is at all times excellent. The climax of the picture is a fire scene, and it is here that the photographer, Max Du Pont, has surpassed himself. The work of the cast is generally competent. The picture will touch the heartstrings and be voted good entertainment.

#### Cast

Hattie Lou Harkness.....Madge Bellamy  
Grant Van Gore.....John Bowers  
Grace van Gore.....Francelia Billington  
Spencer Van Gore.....Hal Cooley  
Peter Van Gore.....Jas. Corrigan  
Travers Dale.....Billy Bevan  
Aunt Cynthia.....Ethel Wales  
Mrs. Van Gore.....Myrtle Vare

Adapted by Del Andrews and Julian La Mothe from  
Harold Shumate's story.

Directed by William Seiter.

Photographed by Max Du Pont.

Length, 6,237 feet.

## Film Booking Offices

TORONTO - 277 Victoria Street  
MONTREAL - Albee Building  
ST. JOHN - 39 Waterloo Street

WINNIPEG - 504 Hargrave Street  
CALGARY - 405 Eighth Avenue  
VANCOUVER - 533 Granville Street

Before Buying Pictures Read The Digest Advertising Pages.



*You hear a lot of noise  
about the big pictures  
you are going to get  
next September, but  
First National is the  
only company that can  
make a big noise about  
the box office attrac-  
tions that are ready  
for you right now and  
for summer showing--*

*Any company would be  
proud to announce them  
them during any season.*



BERT LYTELL-CLAIRE WINDSOR  
in  
A SON OF THE SAHARA

CONSTANCE TALMADGE  
in  
THE GOLDFISH

SYLVIA BREMER  
in  
THE WOMAN ON THE JURY

BLANCHE SWEET  
in  
THOSE WHO DANCE

BARBARA LA MARR  
in  
THE WHITE MOTH

COLLEEN MOORE  
in  
THE PERFECT FLAPPER

CLAIRE WINDSOR  
in  
FOR SALE

BEN ALEXANDER  
in  
A SELF MADE FAILURE

LEWIS STONE  
in  
HUSBANDS AND LOVERS

CORINNE GRIFFITH  
in  
SINGLE WIVES

# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 9.

TORONTO, CANADA

June 28th, 1924

*Read What H. M. Ball of the Digest Says About*

THOMAS H. INCE'S

## "Galloping Fish"

*"... your box office will wear a grin for the rest of the season  
.... this is one of the most amusing and invigorating pictures  
yet released .... it's your fault entirely if your house doesn't  
clean up with this 'Second Hottentot.' It's a bear."*

The critic was right and when "THE WHITE MOTH," "THE WOMAN ON THE JURY," "THOSE WHO DANCE," "THE PERFECT FLAPPER" and other great box-office pictures are released this summer you're going to hear a lot more praise for FIRST NATIONAL from this same reviewer.

The man who plays

### A FIRST NATIONAL PICTURE

every week is building patronage and  
profits for his theatre

PUBLISHED BY  
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED  
259 SPADINA AVENUE, TORONTO



Dorothy Devore  
in  
"Getting Gertie's Goat"



Bobby Vernon  
in  
"Reno or Bust"



## Christie Comedies

Christie Comedies have been "saving the show" with surprising regularity, if the newspaper critics are competent judges. The latest acknowledgment of the great entertainment value of Christie Comedies is a review in the Los Angeles Daily News under the heading "Christie Comedy Wins Laurels at Clune's Broadway," in which the critic says:

*The Christie Comedy in which Dorothy Devore is featured, titled "Stay Single," is really worth sitting through the painful siege and boredom of watching — (the feature picture) screened. "Stay Single" is a delightful story, in which many humorous moments are incorporated. It is worth two times two-bits and then some, despite the fact you will only be charged seventeen cents to see it.*

When your feature is not as strong as you expected, a Christie Comedy can always be counted on to "save your show." And it will always make a good show better.



Bobby Vernon  
in  
"Cornfed"



Jimmie Adams  
in  
"Safe and Sane"



Neal Burns  
in  
"Dandy Lions"



**CANADA'S  
MOTION PICTURE  
TRADE PAPER**

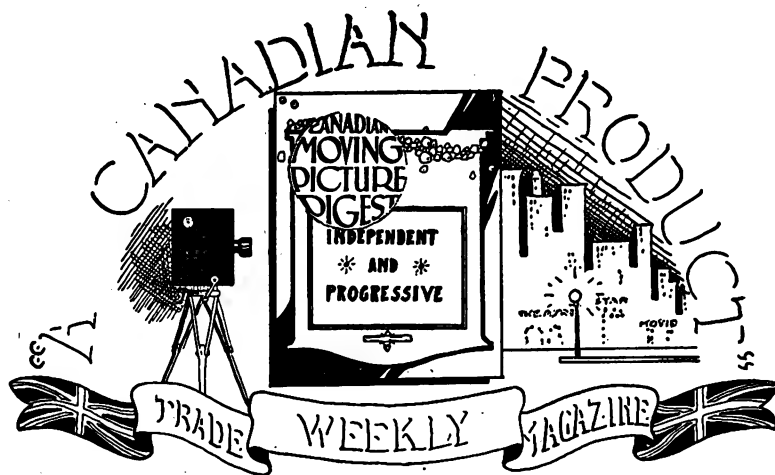
The Canadian Moving  
Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

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FOR EXHIBITORS**

Associate Editor

**HARRIETT M. BALL**

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## Making Friends for Motion Pictures

IT is with great pleasure that we introduce to our readers Mr. Hector Charlesworth, known across the Dominion of Canada for his Dramatic, Literary, Musical and other Art criticisms and comments. As correspondent of The Digest, Mr. Charlesworth will review current releases, previews, comment upon musical accompaniments of pictures, orchestral selections, prologues and the entertainment which is generally presented to patrons of Motion Picture Theatres in Toronto.

The Digest in securing the services of so distinguished a writer, has taken upon itself a considerable contract, but has been actuated toward assuming this responsibility since it is our hope to recruit from the Field of Art, the best that this area can offer us. It is our purpose to make converts of those who are not particularly interested in Motion Pictures, by bringing them into a more intimate contact with our Industry. To understand any work one must make a study of it, one must not only read about the subject, but one must observe and experience.

Born in Hamilton in 1872, he was educated at a Toronto Collegiate Institute receiving private tuition in several branches of music, piano, theory and choral. Articled as a chartered accountant with a view to entering upon a commercial career in his fifteenth year, he at eighteen years of age gave this up to become verse and special writer on the "Saturday Night" under E. W. Sheppard. Later Mr. Charlesworth was connected with the daily press of Toronto for many years doing all classes of work including politics and finance, but specializing in Music, Drama and Art generally. From 1904 to 1910 he was the City Editor of the Mail and Empire, and in the latter part of 1910 he became Assistant Managing Editor of the "Saturday Night," a position he occupies up to the present day.

Hector Charlesworth has written articles for a great many English and American newspapers and magazines and is as well-known where the Art of Writing is appreciated in other countries as he is known in Canada. In addition to his work as a critic he is also part author of several books of reference on economic and historical subjects.

Exhibitors should watch with interest Mr. Charlesworth's reviews which will appear weekly in our magazine, his opinion can be relied upon. As Assistant Managing Editor of one of the most exclusive and well-known weekly publications in Canada his ear is keenly tuned to the voice of the public; and the ear of the Art-Loving Public is attuned to the Voice of his Pen. Bring to the attention of your public what he has to say about an attraction, you will find that his message will be worth "its weight in gold."

Morgan S. Powell who has been reviewing pictures

in Montreal and acquainting us with the situation of Censorship as it presented itself there, commenting upon general conditions of interest to our Trade is another writer who needs no introductory preamble. Mr. Powell will continue to contribute his weekly page to The Digest, his views are also taken seriously by the public which appreciates judgment and understanding, appreciation and a kinship with the Arts in criticisms. Exhibitors should take advantage of his opinion, utilizing his reviews for he has a name and reputation across Canada which has been built up by years of experience. His association with the Montreal Star as Dramatic, Literary and Art Critic has won him a large reading public.

J. J. Conklin for many years associated with the Winnipeg Free Press, one of our leading western newspapers has been furnishing our readers with the news activities of the Trade throughout Western Canada. Mr. Conklin is a veteran newspaperman and is also keyed to an understanding of the mind of the public. He will review pictures released in Winnipeg, giving the exhibitors throughout that territory an opportunity to keep informed of what the market is offering them.

Miss Alice Fairweather, who has served her apprenticeship with several newspapers, will review pictures released in St. John giving our coast exhibitors some timely information in regard to bookings. It so happens that pictures are released in this territory which are not released in Eastern Canada and we have no opportunity to record them, this is at times due to censorship restrictions, or due to the fact that exchanges waiting for first run showings here, and unable to get them, send their pictures "West." We take also in consideration that pictures released in Ontario and Quebec may not reach the Maritime Provinces for several months.

To sum up these introductions the purpose of them is to acquaint the exhibitor with the fact that we have installed a special and costly service to The Digest in order that the exhibitor may receive responsible information on that product which he is directly marketing.

To our Exchanges and Producers we call attention to the fact that their product shall be presented to the exhibitors through our reviews in a noticeable manner; thereby helping these units of our business to market the wares which they are offering; and which are worthy of special consideration.

To the Trade in general we offer, in the acquisition of newspapermen of present associations, the benefits which must arise through their association with our paper, for through their affiliation with a Trade paper they are in a position to more fully understand the business we are engaged in and their opinions must naturally be coloured therefrom.

—RAY LEWIS.

# Sydney S. Cohen's Retiring Presidential Speech

(Continued from last issue)

*Address of Sydney S. Cohen, Past President of the M. P. T. O. at the Boston Convention. In our previous issues we reported a summary of the development of this Organization sponsored by Independent Exhibitors, the protective measures followed and the widening recognition of the Exhibitor in relationship to the Community, City and National Government. The fight for the abolition of the Seat Tax and the revision of the Admission Tax which is to save the Exhibitors millions of dollars yearly, was approached.* Ed.

## OPPOSING TAX RELIEF

Exaggerated announcements set the Congressional and official mind to a great extent against granting any tax relief to our Industry.

Ignoring that position, however, we brought to the attention of the Treasury Department officials the public service work of the Motion Picture Theatre. We were operating along that line for two years and were able to bring some proved results to their attention. We showed them that the United States Government was itself a service institution, operated only for service and not for profit. We presented the matter in a business way and showed them that on the Screens of the Theatres of the United States messages were flashed to millions of our people daily, and that this great publicity element could give the Government hundreds of millions of dollars worth of service annually and secure presentations of Government work which would bring public approval to official programs and render the same quickly effective. We showed where the Screen could greatly accelerate Governmental activities everywhere. We pointed out that ninety per cent of the Motion Picture Theatres in the United States were neighborhood theatres in large sections or theatres in smaller cities and towns and that as these reached the great mass of people every proper and reasonable Government encouragement and co-operation should be extended.

## A BUSINESS PROPOSITION.

As business, men they saw the virtue of our position and agreed that the hundreds of millions of dollars in Screen Service was worth more to

the Government and People than \$45,000,000 or \$55,000,000 in taxes. It was easily understood, readily calculated and these Treasury experts working for the Government took the business view of it and decided that the Theatre should be freed from taxation and in Mr. Mellon's report to Congress be recommended that this be done.

Later, through the same processes, President Coolidge was persuaded that this was the proper course to pursue and he recommended to Congress in his message to take the Admission and other taxes off the Theatres.

It is perfectly easy for anyone to see that the work of repealing the Film Tax in the last Congress and handling the Admission and Seat Taxes in the present Congress was done by Exhibitors and by Theatre Owners Organization. We seek no credit but we do desire that it be made a matter of record that Theatre Owner Organization accomplished these results.

When one of those subtle trouble agents come around and asks you what your National Organization did for you, point to these achievements at least calculated in dollars. Tell him your organization saved the Theatre Owners \$15,000,000 already in Film Tax and is saving them at least \$6,700,000 every year on that account

and that, according to Treasury experts, from \$35,000,000 to \$40,000,000 will be saved in the same way every year by the repeal of the Seat Tax and a portion of the Admission Tax when the revenue bill now before Congress becomes a law. (Bill has already been passed.)

## DOLLARS AND CENTS RESULTS.

Let us be entirely fair with the other fellow always. But let us also be fair to ourselves. This your organization did in the dollar and cents line. The greater work it did was in building up good will for the Theatre Owner everywhere, which is the salvation and the success of the business. This also means dollars, box-office increase and leadership and prestige, absolutely securing the theatre owner in the possession of his property and protecting him against adverse interests inside and outside the Industry.

But we must carry on. If one show or several shows at your theatre are good and make money you are satisfied with results but you cannot lie down. If you do you lose the advantage gained. You must work even harder to make future shows a success and make your business increase in volume daily.

So it is with organization. We did a great deal, you are satisfied with results. But we must go right on doing more. To stand still means to go backward. There are dangers about us. We have battled with these forces and held them from the threats of the Theatre Owner. We have made substantial advances and placed the Theatre Owner where, through National Organization, he can with absolute certainty of results, protect himself. But he must use these energies to accomplish these results. The strongest force in the world is weak when inactive. Its strength is only manifested when it is in motion.

It is a plain business proposition. Organized effort intelligently and honestly directed wins always.

(To be Continued.)

Vitagraph Toronto Exchange have received their booking charts for 1924-25.

## Board of 21

### M. P. T. O. Convenes

Special action taken in regard to the complaints against Loew Inc.

Committee appointed to make arrangements for Motion Picture Day or Week to be held this year.

Special Finance Committee appointed.

National Executive Committees at large announced by President M. J. O'Toole appointed by Board.

Labor Union officials headed by Peter J. Brady heard.

Executive Committee members representing film zones appointed.

M. P. T. O. Luncheon Meeting. King Edward, Room G, 12.30 Wednesday, July 2nd.



# PRESS OF NEW YORK HAIL

## "MIAMI" AS THOROUGHBRED

### St. Louis Critics Add Their Words of Praise For Betty Compson's Winner.

"MIAMI" — HODKINSON, RIVOLI, NEW YORK

Times:—"A story of high, or wild life in Florida. Miss Compson is delightfully pretty."

World:—"There probably has not been made in the last decade a motion picture more alluring and more worthwhile than this 'Miami.' All the brightness, the sly wickedness, the abandon and the beauty of climate that may be associated with that southern port of pleasure are woven into Mr. Crosland's picture."

Mail-Telegram:—"Miss Compson suddenly stepping into one of the 'dressy' roles in which Gloria Swanson excels, dashes about in glorious raiment through daring escapades to the delight of her admirers."

Telegraph:—"A swift-moving thrillo-drama of ultra-modern society. Calls upon Miss Compson to display not only her ability to fill bathing

suits but some emotional talent as well.—Plenty of action and finely done scenes."

Post:—"The story is one of those high society things with lots of flapping, midnight bathing parties, and scandals in the upper strata."

News:—"If you like the glossy, fashionable type of picture, this one will suit you excellently."

"MIAMI"—HODKINSON, KINGS, ST. LOUIS

Globe-Democrat:—"One of the best pictures the screen has had in a long time. Here's a picture that is a rest cure for the tired business man, a pleasure trip for his wife, and first class entertainment for everybody."

Times:—"Mostly a display of limbs and pretty clothes. Miss Compson is as bewitching as ever and does some very clever stunts."

Star:—"Unfolds a rapid-fire tale.—Ranges from wild gaiety to a wistful little tear or two."

Post-Dispatch:—"Miss Compson has a role that suits her perfectly."

### World Markets Ltd. Open Offices in Canada

"World Markets Ltd." who state that their object is the promotion of all Trade on a sound commercial basis, have, it is reported, twenty-three offices; and one hundred agencies in operation. They have recently opened offices in Toronto, Montreal, Winnipeg and Vancouver. They are also the publishers of the International Year Book in four volumes, published in English, French and Spanish; and containing interesting and useful information on each country. Mr. C. W. Smith is the General Manager of the Toronto office; and is very enthusiastic about the service his company can offer toward stimulation of Trade.

### "Clean Movies" And Clean Boys Go Together

Two exhibitors of Ottawa, Ontario, are taking a direct interest in the boys' work of the Ottawa Kiwanis Club. Each week Capt. F. W. Goodale of Loew's Theatre and Don Stapleton of the Centre Theatre offer theatre admission tickets as special awards for merit among the boys of the Kiwanis Boys Club. One week recently, the tickets were used as prizes for club members who showed the cleanest hands at the club and there was liberal employment of soap.

### "The Clean Heart" Vitagraph Release

On the list of Vitagraph super-features for 1924-25 is "The Clean Heart," by A. S. M. Hutchinson, a sympathetic heart interest story of a young novelist's search for soul regeneration. The production will be directed by J. Stuart Blackton, and Albert E. Smith, president, announced in Chicago last week that Percy Marmont, whose portrayal of the lead in "If Winter Comes" was one of his personal triumphs of last season, has been engaged to play Philip Wriford in "The Clean Heart." Mr. Marmont's most recent Vitagraph release was "The Still Alarm."

## TIPS

### FOR PROJECTIONISTS

A cheap condensing lens is usually a very bad investment. Cheap lens waste light and the light is often badly discolored. It may be said the most expensive lens is the cheapest in the end, for you pay for all the light produced at the arc and should get every bit of it to the screen that is possible.

\* \* \* \*

It is often asked what type of theatre will give the best results from the projection standpoint, the long narrow house or the wide one. The long narrow house is much better from a projection standpoint as it allows the use of a highly reflective screen without any danger of fadeout from seats being off to one side of the screen centre thereby making a brilliant picture possible with low amperage. The wide house requires a highly diffusing type of screen which requires a large amperage at the arc to produce a real bright picture. The house without a balcony often has an advantage over one that has a balcony because it allows the projection room to be low enough to give level projection which does away with the harmful distortion seen in houses where the projection machines are above the centre line of the screen.

\* \* \* \*

In those theatres where A. C. is used through transformers, or auto transformers, the projectionist should be very careful to disconnect the primary of the transformers from the power circuit when closing the show at night, because even when the arcs are not burning the primary of a transformer draws what is known as a loading current from the line which will run up a good light bill if not watched.

—GUY E. McALLAN.

## Ned Miller

know him? He doesn't know much about horses, but he sure knows box-office values---that's why he booked---

## "HOLD YOUR BREATH"

FOR THE

## PANTAGES

TORONTO and HAMILTON

Canada's Most Luxuriously Appointed Palaces Of Cinema Art

Go gle

# Canadian Branch Managers in Conference in Toronto

## Policy of Releasing Four Big Specials Outlined For Fall.

**"The Sea Hawk"—"Secrets"—  
"Sundown"— "Abraham  
Lincoln"—**

**U**NDER the direction of Louis Bache, District Manager for First National in Canada, all branch managers in the Canadian District have been in conference during the past week at Toronto. The following men reported: W. J. Melody, St. John; A. L. Gorman, Montreal; F. L. Vaughan, Winnipeg and Calgary; Sam J. Coffland, Vancouver; W. H. Mitchell and B. D. Murphy of Toronto. These meetings were held by Mr. Bache to outline the sales policy for the four big special pictures to be released by First National in the fall "THE SEA HAWK," "SECRETS," "SUNDOWN" and "ABRAHAM LINCOLN" following the release of which there will be other big special attractions at intervals.

The sales policy of what First National terms the PACE MAKERS was also discussed. These pictures are exclusive of the big specials and will consist of 27 pictures to be released from July 27th to January 25th, 1925. This line-up commences with a Corinne Griffith production entitled, "Single Wives," followed by "Born Rich" starring Claire Windsor and Bert Lytell; a Samuel Goldwyn-George Fitzmaurice production "Tarnish," John M. Stahl's production "Husbands and Lovers"; starring Lewis Stone; Colleen Moore in "Temperament"; Nazimova and Milton Sills in "Madonna of the Streets"; Norma Talmadge in "Fight"; a Samuel Goldwyn special "Potash and Perlmutter in Hollywood"; Barbara La Marr in "Sandra"; a Thomas H. Ince production "Doctor Nye"; an untitled picture starring Constance Talmadge followed by Corinne Griffith in "Wilderness." Irving Cummings will direct "Belonging"; Richard Barthelmess in "Classmates" will complete the schedule up to October 26th. November 2nd will mark the next Frank Lloyd production called "The Altar on the Hill" followed by a Ben Alexander picture as yet untitled, a First National special entitled "If I Marry Again"; Colleen Moore in "So Big"; and Sam Rorke special called "Inez from Hollywood." December will be started off with a John M. Stahl production called "Fashions for Men" followed by First National special temporarily entitled "Pandora La Croix." Thos H. Ince will produce "Christine of the Hungry Heart,"

and the schedule for the month completed with Norma Talmadge in "The Lady." The new year will start with a Richard Barthelmess picture as yet untitled, followed by a Frank Lloyd production "East of Suez"; Constance Talmadge in "Learning to Love" and a second starring vehicle for Barbara La Marr as yet untitled.

Never before in the existence of First National has there been so much enthusiasm shown by the heads of its sales force in Canada as that displayed at the recent conference in Toronto. Each branch manager was advised by District Manager Bache of the vast improvement shown in his office over the preceding year and opinions were freely expressed by the different branch managers that having been given the formidable line up of releases for the coming season that has been announced by First National's Home Office, First National in Canada will continue to make rapid strides forward and be represented as thoroughly in the smallest town as its percentage of first runs in the big key houses.

A company favored with such popular box office stars as Norma Talmadge, Corinne Griffith, Colleen Moore, Richard Barthelmess and Constance Talmadge with directors having such enviable reputations as Frank Lloyd, John M. Stahl, George Fitzmaurice, J. K. MacDonald and Thomas H. Ince cannot but receive the whole hearted support of every exhibitor in Canada.

As regards First National's own producing units under the direction of Earl J. Hudson, it must be admitted that First National's entry into the producing field has created considerable comment during the past year. Such noteworthy successes as "Flaming Youth," "Her Temporary Husband," "Lilies of the Field," "Painted People," "The Woman on the Jury" and "The Perfect Flapper" would indicate from pictures now in preparation by First National Productions, Inc., that the success which these pictures met with will be excelled during the coming season.

"Secrets" is said to be the greatest Norma Talmadge picture ever made and when the box office records of "Smilin' Through" are taken into consideration exhibitors can look forward to a guaranteed profit at the time they present this picture. The opening of the Frank Lloyd production "The Sea Hawk" brought forth the unanimous

praise of every critic in and out of this industry. It has been called by such conservative men as William A. Johnson, Editor of the Motion Picture News, the "biggest box office film ever produced." These two pictures mark the entry of First National into the big special production field and if the rest of the picture patrons throughout the country enjoy them as much as the New York public did the First National banner will indicate box office security.

First National's announcement of its 1924-25 programme will reach exhibitors as soon as it is possible. The exhibitors will find that these announcements contain no riot of colors, no sensationalism in words but by the time next season rolls around they will have all agreed that First National did not say or make enough promises for the box office records that its 1924-25 programme made.

## Facts About Amusement Tax

England cut twenty million dollars from her revenue by a revision of the Amusement Tax. If England can afford to do this why cannot Canada arrange to eliminate the Amusement Tax?

New Zealand cut the Amusement Tax in half.

Ontario, by decreasing the allowance for commission on collection of Amusement Tax for the Government, has raised the Tax on Amusements.

The South Australian Government cut two and one-half million dollars yearly from their revenue by the abolition of the Amusement Tax. Surely Canada is not among the last of those who are moving forward.

President Coolidge of U. S., in signing the Revenue Act of 1924, repealed the Tax on admissions up to and including fifty cents—Section 500 of Act—"A Tax of one cent for each ten cents or fraction thereof of the amount paid for admission on and after such date (the date when Act goes into effect) including admission by Season Ticket or subscription (is collectible) to be paid by the person paying for such admission; but where the amount paid for admission is fifty cents or less, no tax shall be imposed." June sees the last of the old Tax regime—when will we see the last of the Tax in Canada?

Repeals of Amusement Tax have been successful through Exhibitors' co-operation. What can be accomplished by Exhibitors in the U. S., New Zealand, South Australia and England can be accomplished in Canada, providing Canadian Exhibitors are interested enough in the question.



# Pictures in Toronto

By HECTOR CHARLESWORTH

(Exclusive to the Digest.)

**I** RECENTLY was present at a private showing of the Denison Craft production "Mary Stuart" imported from Great Britain by Canadian Educational Films and was deeply impressed not only by the dramatic power with which the incidents were handled, but by the elegance and beauty of the romantic scenes with which the film abounds. As most readers are aware the life of the ill-starred Queen of Scots was literally crowded with tragic episodes, any one of which would furnish enough material for the plot of an average full length drama. In the many attempts to put her on the stage which began with Schiller's German drama in the eighteenth century, it has been the custom of playwrights to take one particular phase of her history; or one of the love stories which starred her career as a young woman, and deal with it alone. But in this film-play the authors of the scenario have chosen the form of a picture pageant, touching upon all the high spots of her history from the time of her marriage as a girl to the young and short lived King of France until we leave her at the executioner's block in an English castle. Extraordinary skill has been shown in condensing the action of the various sections so as to bring the whole within reasonable time limits; and the scenario writers have also shown remarkable economy in the matter of text. With comparatively few explanatory notes the stirring episodes are presented almost entirely by pictures alone.

The era depicted A.D. 1560 to 1587 was, so far as costume and furnishings and architecture were concerned, the most luxurious and sumptuous in the history of Europe. Nothing to equal the picturesqueness of the settings with which the courts of France and Britain surrounded themselves has since been known. These very elements of course lend themselves to the taste of the producer in making a great and impressive spectacle. The story begins in 1560 when Mary a girl of eighteen is seen as Queen of France devoted to her dying boy-husband. Her departure for Scotland in the same year opens a tremendous series of exciting dramatic episodes, dealing chiefly with the intrigues of her half-brother James Stuart, Earl of Moray, who had been Regent of Scotland, and had roused the nobility headed by the Earl

of Ruthven against her. No modern serial has been fraught with more tragic and sensational events than those which follow; the assassination in Mary's very presence of her favorite, the Italian poet, Rizzio; the subsequent murder of her second husband the handsome and false Earl of Darnley; the conquest of her heart and hand by her third husband the Earl of Bothwell, who basely deserts her when she is besieged by her foes; the slaying of her little page; her flight to England under the escort of her faithful lover, Lord James Douglas, slain by his own brother while protecting her; and finally her arrest as prisoner of Queen Elizabeth so soon as she crosses the border. These episodes constitute the real story. The final section is in the form of an epilogue. There is a lapse of nineteen years covering the period of her imprisonment; and the trial and execution are shown briefly, as well as certain scenes which bring Queen Elizabeth into prominence.

While the note is tragic throughout; the picturesqueness of the incidents both in a pictorial and a dramatic sense provides intense interest. The producers have enjoyed a distinct advantage over producers in America in that they were able to make many of the scenes in the actual castles where the incidents took place. Nothing more lovely could be imagined than those laid in the Court of France; while the various Scottish castles of Holyrood, Dunbar, Borthwick and Lochleven have each an individual pictorial quality that is profoundly impressive. The casting is admirable throughout. The producers apparently had an unlimited supply of handsome, athletic looking actors to play the countless princely and military characters with which the story abounds. The role Mary Queen of Scots gives the celebrated English actress, Fay Compton probably the best opportunity she has ever enjoyed. She is not only sufficiently beautiful but her face is capable of fine shades of both tender and tragic expression, and she has the requisite queenly dignity. This latter essential is also to be found in the impersonators of two other Queens who figure in the story. Elizabeth of England is played by her sister Ellen Compton, who though not so beautiful has rare powers of expression. Both satisfy the historic sense, for the resemblance between the two queens, though one was

beautiful and the other homely was a matter of notoriety. The other monarch, the Dowager Queen of France Catherine de Medicis is impressively presented by the celebrated English actress, Irene Rooke. To sum up; I think this historical pageant may be justly called a super-film.

\* \* \* \*

**A** NEW release which has been seen within the past few days at Pantages is the American film "Miami," featuring the well-known actress, Betty Compton, which bears the sub-title "A Tale of Moonlight Madness."

It is I believe the dramatization of a novel, and deals entirely with the hectic social life of the idle and pleasure loving millionaire colony, located at Miami, Florida in close touch with the bootlegging industry of the nearby Bahamas. The story is very up to date in that bootlegging and the efforts of the American authorities to combat it come into the story and produce a sensational climax. The main part of the drama, however, deals with adventures of a foolish and spoiled young heiress Joan Bruce, who lives chiefly in her bathing suit and plays with fire, so far as men are concerned. The conduct of the young woman is certainly very freakish and capricious; but the character has definite elements of individuality. The other active characters are purely conventional types; the stern young lover, whose seriousness is foil to Joan's frivolity; and a thoroughly reprehensible married villain who tries to ensnare the foolish girl; and whose connection with the bootleg industry, betrayed by an incredibly patient wife, ends in his undoing. Conventional though the story is, there is plenty of action and the locale on the semi-tropical coast of Florida gives scope to some beautiful photography. The physical comeliness of Miss Compton and her fresh, vivacious and unhackneyed style in registering various emotions gives "Miami" a distinction it might otherwise lack. To old habitués of the spoken theatre, Miss Compton's resemblance, when she is most expressive to the Mrs. Fiske of twenty years ago, is quite amazing—which is indeed high praise. The cast also embraces another most promising and charming film actress in the person of Hedda Hopper, who makes a good deal of the colorless and puzzling role of the neglected wife.



# Educational to Hold National Convention in Los Angeles

**O. R. Hanson, Canadian General Manager, to Accompany Executive Office Contingent.**

**T**HE third national convention of exchange managers and executives of Educational Film Exchanges, Inc., will be held in Los Angeles July 1 to 5.

"Los Angeles," said E. W. Hammons, president of Educational, in making this announcement, "has been selected as the convention city as a reward to the Home Office executive and branch managers for the finest season's business in the history of our organization, as well as to give them all an opportunity to get better acquainted with our producing forces.

"Especially has the late winter and spring business been notable, and the sales force is winding up the season in a blaze of glory. Our bookings during May, right at the beginning of the warm weather season, are without precedent. With this splendid showing, we are going to visit the studios while laying plans for the coming season, before starting our intensive work on the 1924-1925 product. We are looking forward with confidence to the fall, and do not feel that it is necessary to rush into the field in early summer to sell these pictures which will not be released for two or three months at least."

The Home Office delegation and the managers of the eastern exchanges will meet in Chicago June 27. Two special cars have been engaged to carry them from that city to Los Angeles and back. All other exchange managers except the Rocky Mountain and Pacific Coast men will meet the train in Kansas City. The trip will be made over the Santa Fe.

The executive office contingent will consist of Mr. Hammons, A. S. Kirk-

patrick, Assistant General Manager; D. J. Chatkin, Acting Domestic Sales Manager; J. R. Wilson, Assistant Domestic Sales Manager; Gordon S. White, Director of Advertising and Publicity, and Lowell V. Calvert, Supervisor of Exchanges. They will be accompanied by O. R. Hanson, Canadian General Manager; Captain George Mack Baynes and Harvey Day, of the Kinogram Publishing Co., Inc., and Lloyd Hamilton, star of Hamilton Comedies, and Mrs. Hamilton. Hamilton has been in New York for several weeks on his annual vacation and in conference with Mr. Hammons regarding production plans for next season, and has delayed his return to Los Angeles in order to make the trip in company with the Educational executives.

The convention will be held at the Ambassador Hotel in Los Angeles, business sessions beginning on the morning of Tuesday, July 1. Sessions will continue through Saturday, the delegates leaving for their respective headquarters on Sunday, July 6. It is expected that one day will be spent at the Christie Studios, where the Christie Comedies, Bobby Vernon Comedies and Walter Hiers Comedies will be produced, and another day at the Fine Arts Studio, where the Mermaid Comedy, Hamilton Comedy, Juvenile Comedy and Cameo Comedy units will be at work. It is intended that the exchange managers and executives shall be present at the studios when the producing companies are actually at work on the comedies for the fall schedule of releases.

While previous Educational conventions have been completed in three

days, plenty of time has been allowed to provide for the visits to the studios and for a program that will include several surprising entertainment features for the visitors in addition to the business sessions.

The same general plan for the business sessions will be followed at the Los Angeles convention that was found so successful and efficient last year, when the national convention was held at the Pennsylvania Hotel, New York City. Each exchange manager will give a concise survey of conditions in his territory. This will be followed by a national resume by the Home Office executives, and plans and policies for the 1924-1925 season will be formulated.

The program of releases for the 1924-1925 season will be formally announced at the convention. As was predicted last year, the length of feature productions has been materially reduced, and in consequence Short Subjects are enjoying a larger popularity than ever before. However, the 1923-1924 Educational program was arranged with this almost certain reduction of feature lengths in mind, and the next season's product will be on much the same basis as that for the year now closing.

## Fire Destroys Theatre Origin Still Unknown

The Princess Theatre, an attractive neighborhood theatre of Ottawa, Ontario, suffered damage to the extent of \$5,000 in a fire of unknown origin on the morning of June 11. The flames destroyed a portion of the basement and theatre office and the dense smoke ruined the interior decoration. Solomon Coplan is the owner and proprietor of the Princess and James Stack is the manager. The theatre is closed for renovation but will re-open shortly. Several firemen were overcome.

## Satisfactory Repairs !!

can only be effected when **First Quality - Long Wearing - Properly Fitting Parts** are used; when a fully equipped repair shop is available and where the repairs are taken care of by men of many years experience on that class of work.

### We can fulfill

all of these conditions, with the result we **guarantee** all repair work, that is why our **Repair Business** is constantly being called upon.

We have mechanisms on hand of the more commonly used makes for loan while repairs to yours are being done. **Are You Taking Advantage of our Service?**

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Toronto, Ont.

## F. B. O. EXECUTIVES GATHER AT CHICAGO FOR CONVENTION

### Exchange Managers Also Assemble to Discuss New Product And Policies.

THE Film Booking Offices held a national sales convention at the Drake Hotel, Chicago, June 14 and 15. Sales executives from all parts of the United States with the exception of the West Coast, gathered there to discuss the sales policy and exploitation campaigns for "Fools in the Dark" and other important releases on the F.B.O. schedule. Mr. Taylor of the Toronto office reported that the arrangements of particular interest to Canada will be shortly announced.

The meeting was called by Harry M. Berman, general manager of exchanges for F.B.O., at the instance of Major Thomson, managing director, and J. I. Schnitzer, vice-president of the company. Major Thomson, was in attendance, as well as Mr. Schnitzer, Mr. Berman, Lee Marcus and other home office executives. A. A. "Art" Schmidt, F.B.O.'s popular West Coast sales supervisor was also present.

The most important question that came before the sales managers was the releasing plans for the new Emory Johnson feature. Nat. G. Rothstein, director of publicity and advertising

for F.B.O., was in Chicago to instruct the assembled exchangemen concerning the exploitation of this picture.

In addition to other projected plans for the future, the sales organization reviewed the rapid forward strides made by the company since its inception.

The executives and exchange managers in attendance at the conference are:

E. J. Smith, M. J. Weisfeldt, C. E. Penrod and "Cleve" Adams, district sales managers, F. L. Davie, Albany; U. T. Koch, Atlanta; J. L. Roth, Boston; F. W. Zimmerman, Buffalo; Wm. Conn, Charlotte; J. J. Sampson, Chicago; E. M. Booth, Cincinnati; Lou Geiger, Cleveland; L. E. Harrington, Dallas; F. W. Young, Des Moines; A. M. Elliott, Detroit; H. H. Hull, Indianapolis; C. B. Ellis, Jacksonville; R. E. Churchill, Kansas City; J. L. Franconi, Little Rock; Harry Hart, Milwaukee; Roy D. Stewart, Minneapolis; H. I. Goldman, New Haven; Paul Tessier, New Orleans; Charles Rosenzweig, New York; Sam Benjamin, Oklahoma City; Sherman Fitch, Omaha; Jerry Safron, Philadelphia; A. H. Schnitzer, Pittsburgh, Pa.; Tom McKean, St. Louis; F. Davie, Sioux Falls and F. L. McNamee, Washington, D.C.; P. C. Taylor, Toronto, Ont.

### New Rawlinson

#### Picture Starts

Herbert Rawlinson has started work on his new picture, "The Flower of Napoli," at Universal City. The play, adapted from the story of the same name by Gerald Beaumont, gives Rawlinson another opportunity to don a policeman's uniform, as he did in "Jack of Clubs" by the same author. The story revolves about the romance of an Irish policeman and an Italian flower-girl. Several thrilling fights, a vendetta in New York's "Little Italy," and several other thrills are mingled with comedy situations in the new offerings.

Edward Laemmle is directing the picture, and the cast includes Madge Bellamy, Harry Mann, Nick De Ruiz and other well known artists.

The Postal Strike gave us an idea of what Postal Service means to a country — "Business as Usual," was not in order. Strikes of this order, where the whole life of a country is involved, should not be possible, nor should those employed in such necessary service find occasion nor be given excuse to strike. The servant should be "worthy of his hire."

### Stop the Press News

S. Morgan Powell, Montreal Correspondent of the Digest, sailed for England, June 6th; and will remain abroad for a month. Watch for his interesting London Letter on Trade conditions there.

The Postal tie-up, owing to the strike of postmen, etc., has delayed news from correspondents, therefore, we crave the indulgence of our readers if they are short their usual rations.

A recent editorial in Toronto Daily Star comments on the objections made by Alliston Herald in regard to the manner in which the Provincial Amusement Tax is being enforced in rural villages throughout Ontario — contention that Tax is being collected in instances not intended by the Act. The objection appears to be raised through collection of Tax for amateur performances; and levied by "a youth

roaming around in a gas buggy," who has the power to give and return or take and keep according to his disposition it is alleged. The editorial calls for an investigation by Premier Ferguson; and advocates that Tax should only be collected on money-making amusements carried on in cities and towns. Our opinion is that it is time the nuisance of the Amusement Tax levy was removed from the people; and this abolition of the Tax include not only the local ball team and amateur theatricals as specified by the Star's editorial, but the Amusement Tax in general.

Houston Post, March 31, 1924.—  
"Now that it is fairly settled that the censor board's powers are to be materially curtailed, the responsibility of maintaining high moral standards in Motion Pictures exhibited in Houston rests more heavily upon the people." "All we ever hear from the censor board is censure. If they are going to be outspoken in their condemnation of bad pictures. Wouldn't it be fair for them to be as free in praise of good pictures—more boosting of the good would make knocking of the bad less necessary."

Who's who from Canada on the Executive Committee of the M. P. T. O. of America includes: A. Denis, manager of the Arcade, Montreal and President of the M. P. T. O. of Canada; Maurice West of Burpee and West, Secretary of the M. P. T. O. of Canada; H. Alexander, manager and owner of several theatres in Toronto and a Member of the board of Directors of the M. P. T. O. of Canada; Ray Lewis, publisher of the Digest and Secretary of the Ontario Division of the M. P. T. O. of Canada; J. C. Brady, Vice-President of the M. P. T. O. of Canada, President of the Ontario Division, owner of the Madison Theatre, Toronto; and now one of the four Vice-Presidents appointed for the M. P. T. O. A. Five Canadians to represent Canadian Exhibitors in the M. P. T. O. A.—what can they do for you?

First National when interviewed by the Digest in reference to its statement of an affiliation with Canadian Educational, whereby First National takes over the physical distribution of this company, Educational retaining its own sales force, had no further information to give in regard to the matter, since detailed plans have not yet arrived. Mr. Hanson of Educational, when interviewed, had no definite information to offer.



# Pictures in Winnipeg

By JOHN J. CONKLIN

(Exclusive to the DIGEST.)

It was a great pleasure to see at the Lyceum recently one of the best English programmes that Manager Walter Wilson has ever given the Winnipeg public. The trip through London and the Thames locality with which the management opened the feast of good things made the appetite keen for what was to follow and the entire entertainment was well balanced. The English producers are making a big bid for Canadian business with such productions as "A Couple of Down and Outs" and the strong sympathy which was aroused from the beginning with the saving of his old horse by the English Tommy as it was being led away to the Belgian slaughter yard was strengthened by the mutual love interest that came into the lives of the girl and the man which started in a back yard and ends in a humble cottage. It is all so human, so simple and so beautifully and faultlessly done, unmarred by any descent to vulgarity, that one must compliment the English director. Here is a 100 per cent better picture than the best we have had from England this season and should appeal to all large centres.

\* \* \* \*

"Flaming Youth" at the Capitol about the same time was a tense drama, a charming romance and a sprightly comedy on a background of "flapperism" and Jazz. This was an outstanding picture of the week and worth seeing. In spite of its risky material and daring expose of the modern flapper's trend of thought, it holds the audience through its many interesting scenes. Colleen Moore was a lively apology for anything suggestive.

The musical presentation on the large stage by Manager H. M. Thomas was unusually interesting. The vocal art is brought out with undeniable scope and beauty. Miss Liela Auger, soprano, and Arnold Becker, baritone, presented as duets, "The Song of Love" and "In the Garden of Your Heart." Their cultured voices blended perfectly and each sang with sympathy and feeling and as each possesses a magnificent voice the vocalism was extremely enjoyable.

\* \* \* \*

"Tiger Rose" with Miss Ulrich in the title role, was at the Metropolitan for a week, and for once the screen

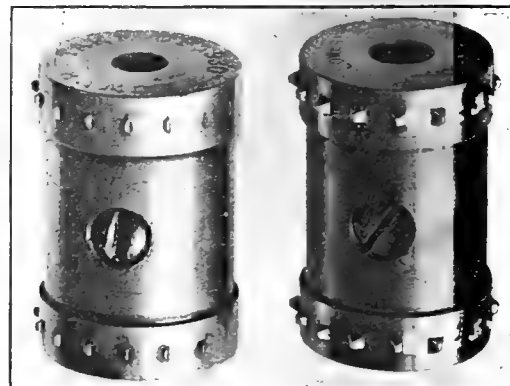
disappoints. One loses the strength of the drama because of lack of words. Comparison of the stage and the screen versions are inevitable. And the stage wins. Photography and settings are of the highest order, and it is doubtful if the supporting roles could be better fitted. However, it is uncommonly entertaining and is notable for its story of the overworked Mounted Police of Canada, and is not ludicrously and melodramatically overdrawn. It introduces Miss Ulrich to the screen and while she is a charming and gay heroine, she gives us nothing that several other players have not already established on the screen. It is a Warner production.

\* \* \* \*

"Excitement," the Universal farce comedy, was at the Garrick, the latter part of May and contains lively action, a thrilling airplane episode and a spirited performance by the star, Laura La Plante. It misses the mark as a laugh getter, because of too much slap stick hocus. The loud pedal is used throughout without rhyme or reason and when we all expected that the dream idea would come in at the finish we were surprised it was not there; for it was all supposed to be true incidents. The finish brings in a super-abundance of slap stick as the dinner guests upset the table. The star has an attractive personality but there are too many close-ups of this new find for Universal.

## Stop the Press

Various rumors to the effect that Mr. N. L. Nathanson has acquired W. P. Dewees chain of theatres, do not appear to have more foundation than that Mr. N. L. Nathanson has purchased Mr. Schulberg's interest in the Strand Theatre, Vancouver. This will give Mr. Dewees and Mr. N. L. the controlling vote if they agree to pool their interests. Other Dewees' houses—Rex, Vancouver; Bijou and Opera House, Nanaimo, B. C.; Rex, Revelstoke, B. C.; Royal, Victoria, B. C.; Lonsdale, North Vancouver; Starland, Nelson, B. C.; Liberty, Trail, B. C.



## THE ENEMY OF THE FILM

Above are two sprockets illustrating the deterioration of the sprockets through constant running of the film. Nothing is more destructive than the hooked, or worn sprocket as shown on the right; the film running over either tears right off when caught on the "hooks" or breaks the sprocket holes so that the next exhibition in line for the film has the problem of keeping the film "in frame."

This is one of the most inexpensive matters of repair and renewal of sprockets will save the exhibitor embarrassment first, and money eventually—moreover the life of the film is prolonged many times by keeping projection in decent order.

## His Film Father Is Real Life Dad

Collins' Father With Him in "Checkers." Lucille Ricksen Also In Cast.

After working in scores of pictures and playing in the majority of Hollywood studios Monte Collins and Monte Collins, Jr., were cast for the first time as father and son in the William Fox film version of Henry Blossom's famous stage play "Checkers," now in the course of production at the Fox Hollywood Studio, under the direction of Lambert Hillyer. George Hackathorne, George Cooper, Lucille Ricksen, James Marcus, Jack Perrin and Mary Warren are cast prominently in other roles.

Ira H. Cohen has been appointed District Manager for Fox Film Corp. in Canada. Mr. Cohen was special representative of Fox for the past three years at Home Office and was formerly associated with Pathe and Universal as special sales representative. If Mr. Cohen can keep up the present pace he has set himself, Fox Pictures will be playing return dates in all the theatres in Canada.



# The New F.B.O.

With new standards of product, new screen faces, and new talent are going to be important factors in Fall picture merchandising. We are convinced that the demand is for stars of importance, famous directors and "class" product and we are going to meet the demand. We have trained our guns on the first run houses and we will hit.

Our policy for the future is going to be one of a nature that will make us a strong factor in the industry.

F. B. O. has stepped up! We have analyzed the industry and the market and we know what is wanted and are sparing no expense or effort to get just what is needed to take our place as a leader in matters theatrical.

A program calling for a giant financial outlay has been outlined, arrangements have been completed to insure our going through with our plans, and from F. B. O. you can expect and can be assured of:

## Big Pictures Only

The type that play in the biggest theatres, the world over. They will all be presented and preceded by:

## ADEQUATE ADVERTISING CAMPAIGNS

Typical of the theatres that will welcome our product. Our trade paper advertising will be dignified, and subtle when the subject calls for it, and those features that lend themselves to "circusing" and ballyhooing will be handled in that manner. You will find, in the copy, concrete arguments advanced WHY our pictures should be bought.

It's going to be a bigger F. B. O., with the same hustling personnel—with a bigger line of goods to sell. This page gives but a small idea of the extreme high quality and merit of the 1924-25 program of the greater F. B. O.

**WATCH FOR COMPLETE ANNOUNCEMENT IN TWO WEEKS.**

We thank our patrons for the hearty co-operation which has made these giant strides possible, and extend our congratulations for their share on a truly remarkable achievement.

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## FILM BOOKING OFFICES

TORONTO - 277 Victoria Street  
MONTREAL - Albee Building  
ST. JOHN - 39 Waterloo Street

WINNIPEG - 504 Hargrave Street  
CALGARY - 405 Eighth Avenue  
VANCOUVER - 533 Granville Street

# What We Have We Hold!

Every year at this time you are flooded with literature telling you of the "bust-the-record pictures" you are going to get during the following season.

Last year FIRST NATIONAL told you that it would deliver the greatest series of pictures since the birth of its existence. Its history now of how FIRST NATIONAL came through and made good enabling its exhibitor-owners to erect many millions of dollars worth of theatres during the past year.

The theatre investments of the owners of FIRST NATIONAL makes it absolutely imperative that they receive better pictures than their opposition. For that reason alone a high standard of entertainment must be maintained and the producing brains of our company one stride ahead of all others at all times.

No matter whether yours is the big key city house or located in the smallest town, you can't go wrong with FIRST NATIONAL. If the Chicago theatre, the greatest in the world, plays FIRST NATIONAL pictures consistently throughout the year that ought to be a pretty fair tip on the selection of your program.

And now—with full regard for the quality of pictures other companies will release during the coming season—we go on record as saying—FIRST NATIONAL WILL MAINTAIN ITS POSITION AS THE LEADING DISTRIBUTOR IN THIS INDUSTRY FOR IT WILL PRESENT DURING 1924-25 THE MOST FORMIDABLE ARRAY OF PHOTO-PLAY ART IN THE HISTORY OF ITS EXISTENCE.

**The Backbone**



**of Your Program**

# CANADIAN MOVING PICTURE DIGEST

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Vol. 16, No. 10.

TORONTO, CANADA

July 5th, 1924

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If you wanted a demonstration of what real box-office pictures are  
you should have seen the crowds and heard the exclamations of  
approval at the Hippodrome, Toronto,

presenting

BARBARA LA MARR—CONWAY TEARLE

in

"THE WHITE MOTH"

and at Loew's, Toronto,

presenting

"WHY MEN LEAVE HOME"

starring

LEWIS STONE—HELENE CHADWICK—ALMA BENNETT

Box-Office Statements Tell the Story and With

FIRST NATIONAL

Playing Your Theatre It's A Good One.

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO





Cliff Bowes



Virginia Vance



Sid Smith



When you want a one-reel comedy that  
is full of fast action, laughs and thrills

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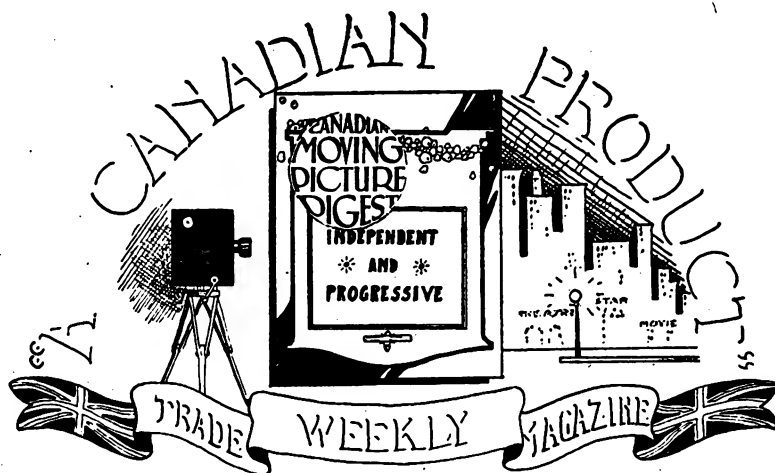
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Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

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## **"Apple-Sauce"**

THE first time I heard the word "apple-sauce" used in connection with a business adjustment I was startled, but I asked no questions. Some time later while talking over a business deal with someone who appeared to be resorting to the "forefinger emphasis" and the "bullying attitude" to obtain his point I voluntarily told this individual that what he was delivering was all "apple-sauce." The reaction was electrifying, the "bluffing attitude" disappeared and we considered facts.

Now I was always under the impression that "apple-sauce" meant a sauce made from apples. I have frequently eaten it and found it palatable, I have even watched my mother peel her apples and prepare this sauce that tastes so good with roast duck. It remains for our civilization to discover the inner meaning of this word and to apply it to that which indicates "bluff."

One of our leading Toronto dailies had a photograph of "Fatty" Arbuckle and Jackie Coogan. Arbuckle was smiling his prettiest and Jackie had his arms around Arbuckle's neck. The caption underneath mentioned that Arbuckle had come back with great success in San Francisco. My impression as I looked at the picture visualized itself in the new found word "apple-sauce." My next impression was who persuaded Jackie's manager to couple Jackie up with Arbuckle and who is so interested in arranging for this publicity. Following this train of thought I naturally concluded that someone who had money invested in Arbuckle, or thought there was money to be made in him, was responsible.

A notice appeared in the Motion Picture News stating that Arbuckle has received official sanction from Matthew Brady, the District Attorney who conducted the prosecution during the trial of Arbuckle, to appear in vaudeville; and quoting the San Franciscan Call and Post states: "Arbuckle's innocence is now an established judicial fact. He has a constitutional right to earn his living in the only way he knows—the theatre or cinema profession. It was my duty to prosecute him three times in a fair trial. The third time, after two disagreements, Arbuckle was found not guilty. Because I led the prosecution during that black period in his life, I feel it all the more my duty to sanction his presence in California now. I would rather build up than tear down, help than hurt. Our entire fabric of civilization is built upon forgiveness and Arbuckle has been condemned enough and hurt enough. Now that he has been declared innocent, to deprive him of his work would be a criminal act and a slap in the face of the law."

Again the word "apple-sauce" springs impulsively to my lips and following the train of thought which projected the word I wonder who interviewed the prosecutor

on behalf of Arbuckle, someone apparently with political influence, for prosecutors as a general rule are not making statements of this kind.

If as the prosecutor states that Arbuckle has been condemned and hurt enough and that he should now be forgiven since "our entire fabric of civilization is built up on forgiveness" that is a point which we humans should consider in our attitude towards Arbuckle. If as the prosecutor states Arbuckle has been declared innocent by lawful procedure, and that he was wrongfully accused, than he does not need our forgiveness, he is a martyr and it is for us to ask for his forgiveness.

Considering all the facts, why is it that I, who am only as intelligent as the average individual, as sympathetic and ready to forgive as the normal human being, seeing Jackie with his arms around Arbuckle, feel sorry for Jackie, and reading the prosecutor's plea for forgiveness smilingly murmur, "apple-sauce."

Let us consider the question without prejudice. Of what has this Industry of ours frequently been accused; Sensationalism. Why have we had organized reform attack? Sensationalism. Why have we organized reform Sensationalism: "Sensationalism embodying crime depiction and sexual appeal." How true is the accusation, I leave you to answer: What have we earnestly promised government and ourselves to do? "Clean up and stabilize our business so that we could control our screens."

Perhaps nothing quite as unsavoury has been offered the public in the press as the particulars in connection with Arbuckle's trial. Of what profit then shall it be to those who are looking for profit if they fill up one pocket with shekels and lose from the other pocket its bulging contents?

Weigh the possible gains carefully: Are you furnishing "ammunition for the enemy?" What chain of associations will Arbuckle recall to those who see him advertised, and upon the screen? The vaudeville engagement is outside of the screen's jurisdiction, providing it is in a straight vaudeville house. The screen will not get the reaction if there should happen to be any unpleasant developments. But is this but a "thin edge of the wedge?" Supposing there is an agitation for further screen restrictions, can you in reinstating Arbuckle as one of the screen stars reply "we are above suspicion and reproach?"

For Arbuckle there should be tolerance, and that sympathy which we should extend to all those who are victimized through self-indulgence, he should have his chance to earn his daily bread, but as the children say, "Why pick on me?"

—RAY LEWIS.

# Sydney S. Cohen's Retiring Presidential Speech

(Continued from last issue)

*Address of Sydney S. Cohen, Past President of the M. P. T. O. at the Boston Convention. In our previous issues we reported a summary of the development of this Organization sponsored by Independent Exhibitors, the protective measures followed and the widening recognition of the Exhibitor in relationship to the Community, City and National Government. The fight for the abolition of the Seat Tax and the revision of the Admission Tax which is to save the Exhibitors millions of dollars yearly, was described, the good work done at Washington being narrated in detail.*

## SETTING ASIDE MUSIC TAX.

The efforts of your organization in the matter of seeking the modifications of the Copyright Law to save the Theatre Owners from the unfair Music License Tax, records another distinct accomplishment. We do not believe this session of Congress will make the change, as time limits hedge the work of the National Legislators and big revenue and other bills must receive first consideration.

A bill was introduced by Senator Dill, of Washington, to make public performance of music free from tax. We realized that the passage of this bill with a slight amendment, to make the provisions general, would serve our purpose. The Motion Picture Theatre Owners of America were heard on this bill by the members of the Senate Committee and our officers congratulated on the fine presentation made.

We then arranged a hearing before the House Committee on Patents and this session was held April 25th, 1924, and after the taking of considerable testimony another hearing was arranged for May 6th, which was continued for three days. Again the Theatre Owners' side was presented to the evident satisfaction of the members of the Committee. At these hearings we had the hearty co-operation of the Theatre Owners of Minnesota through W. A. Steffes, those of North Carolina through Col. B. Varner, the Kansas City Theatre Owners through S. A. Handy, Esq., the aid of Jake Wells, of Richmond, Va., and the special assistance of Henry Staab of Milwaukee, Executive Secretary of the Motion Picture Theatre Owners of Wisconsin, Sam Bullock of Cleveland, and National Secretary George Aarons of Philadelphia. The mem-

bers of both committees gave your National President charge of the Theatre Owners side of the hearing and he was assisted in formulating and carrying out this program by M. J. O'Toole.

At both hearings the American Society of Authors, Composers and Publishers were represented and at the final hearing Associated First National Pictures, Inc. was represented by Attorney Sam Spring.

The Society introduced the heads of book publishers and authors organizations, whose interests were in no sense involved in the bills under discussion, to give additional force to their view if possible, in the attempt to make it appear that we were seeking a general breakdown of the Copyright Laws which would discourage American genius at every angle.

A representative of the American Society of Composers, Authors and Publishers admitted they get \$300,000 a year from the Theatre Owners. If one-tenth of this amount were given to your National Organization to carry on an aggressive contest in this matter no Theatre Owner would ever again be called upon to pay any Music License Tax. But as we lacked funds and made these trips to Washington at our own expense and could not hire Copyright lawyers to present our case, we feel that the results achieved now, to say the least, are very gratifying.

## MOTION PICTURE DAY

A special report will be presented on National Motion Picture Day, which was held on Monday, November 19th. This event inaugurated a new era in our National Organization. It served the very necessary and comprehensive purpose which underlies the Motion Picture Theatre Owners of America. It made it possible for Theatre Owners to become directly affiliated with our National body. It gave them a Motion Picture Theatre Owners citizenship, just as our laws make men and women citizens of the United States, and not of any particular state or section, and then with that as a fundamental fact they become a part of the state and divisional government and their activities generate accordingly.

National Motion Picture Day has established this citizenship. Some Theatre Owners in all states who for one reason or another did not become active in the particular state or re-

gional organization in their locality, did in this way affiliate themselves with the Motion Picture Theatre Owners of America direct, and as these lists were verified and proved their names will be certified to the state and regional organizations affiliated with our National body, so that their direct association with these units for state and regional work may also be obtained. It was a great step forward, even superseding in point of importance the financial purposes of its projectors, as it establishes the direct and necessary connection of all Theatre Owners participating with the National body.

## Pictures in The Maritimes

By ALICE FAIRWEATHER

## Fools' Highway

UNIVERSAL

To the strains of "The Bowery" and "Sweet Rosie O'Grady" this picture, a Universal Super-feature, takes you to the old Bowery and gives you a story of love with plenty of fighting thrown in. It is sure to be a favourite with audiences, for the good girl triumphs and the fighter turns into a lawkeeper. The ending is a very pretty little bit of business. The fighter, Mike Kildare (Pat O'Malley,) has become a policeman and is notified that someone has broken into his flat. Hurrying home with all his "Irish up" he finds that the intruder is a small edition of himself, and with his Mamie Rose (Mary Philbin) the Kildares are left to happiness. Special mention must be made in a splendid cast of the work of Max Davidson as the benevolent Hebrew, "Old Levy." Irving Cummings deserves credit for the direction of a good picture.

The novelty "Plastigrams" attracted much attention at the Imperial Theatre recently.

It took a photographer or a scientist to figure out how it was done. The shrieks of laughter and the screams of dismay as the water from the hose seemed to splash or the motor run straight into the beholder were very amusing, and the small spectacles distributed proved excellent ads as they were carried home in nearly every case.



# UNIVERSAL'S JUNE SHORT SUBJECTS PRESENT AN UNUSUAL ARRAY

## Eleven Reels of Comedies — Western Dramas—Serial Chap- ters and News Reel.

THE week of June 8th found Universal's schedule of Short Subject releases an unusually strong one, totalling eleven reels of comedies, western dramas, serial chapters and news reels.

Outstanding on the program is a two-reel western drama featuring Herbert Heyes and Fritz Ridgeway. It is a fast moving picture, with plot enough for five reels crowded into its 2,000 feet. It chronicles the rivalry between two cow-camps, culminating in a lively rodeo in which excellent trick and thrilling riding is seen. The picture also has a good love story, logically woven into its action.

One of the features of the week's was a Special Baby Peggy Two-reeler, the third of the five two-reel specials being released by Universal with this little star. This release is entitled "Stepping Some" and is a rollicking comedy directed by Arvid Gillstrom.

There is also a Century Comedy, two reels in length, made with William Irving, Joe Bonner and the Century Follies Girls. It is entitled "Sailor Maids," and takes place most aboard ship. It is heralded as one of the best Centuries ever put out, filled with laughs and embellished by the bevy of pretty girls who make up the Century Follies Beauties.

The Universal one-reel comedy for the week is "The Tale of the Cat," featuring Eddie Lyons and Lee Moran. This picture is a re-issue, selected from a large number of comedies made by that popular team, as one of the best they ever did.

The fourteenth chapter of "The

Fast Express," William Duncan's current Universal serial, is slated for release this week. It is called "Black Treasure," and abounds in punch scenes. Edith Johnson is Duncan's chief support in this serial, which has won much favor with the exhibitors now showing it.

International News No. 49, issued June 10th, and International News No. 50, issued June 14th, are the news reels for the week. Each is complete with news pictures of the latest events, nationally and abroad.

## Alderman and Exhibitor Theory Supported by Success

A MAN who has been considerably in the public eye of late in Ottawa, Ontario, is Ald. P. J. Nolan of the Ottawa City Council who is the owner of the Rex Theatre, Ottawa. Ald. Nolan, who is now in his third year as an alderman, has been causing fireworks around the City Hall, and, in odd moments, is directing the affairs of the Rex, in which he is assisted by his son who is still a high school student. Ald. Nolan built the Rex Theatre just ten years ago and he points out that he has done his best business with the theatre during the past year. "Keep down the overhead," is the chief point in the policy of Ald. Nolan for the operation of the house in which second and third run pictures are presented. It is interesting to note that the Rex Theatre has the same pair of Powers 2B projection machines with which the theatre was first equipped ten years ago and they are kept in top-notch shape by frequent overhauling and replacement of parts when necessary. The Rex has a one-man orchestra.

## Edwin Parkhurst Passes Fifty Years a Critic

INTERNATIONAL regret is felt in the recent death of Edwin R. Parkhurst of Toronto, Canada, musical and dramatic critic for the amazing period of fifty three years, and one of this continent's most earnest workers in the cause of better music.

Mr. Parkhurst died on June 10th at the age of 76, bringing to a close one of the most unique journalistic careers of the times. When Mr. Parkhurst celebrated his jubilee as a reviewer about three years ago he was with one exception (J. Raken Towse, dramatic editor of the New York Post) the oldest daily newspaper critic in North America. He was born in Dulwich, England, in 1848, and became a skilled violinist before coming to Canada where he immediately became associated with the Daily Mail (the Mail and Empire) and ever since has been associated with journalism in Toronto, having served the Mail twenty-two years and the Toronto Globe from 1898 until his death.

## Walter Golding's Daughter Marries Gerald M. Hoyt

St. John, N. B. — The Imperial Theatre was in gala dress on the occasion recently of the wedding of Miss Ollie Golding, daughter of Mr. and Mrs. Walter H. Golding. Miss Golding was married to Mr. Gerald Messenger Hoyt, son of Mr. and Mrs. Hoyt, of Bridgetown, Nova Scotia. The wedding took place at the Central Baptist Church, the bride being given away by her father, Walter H. Golding, manager of the Imperial Theatre, while her sister "Minty" acted as flower girl.

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all of these conditions, with the result we **guarantee** all repair work, that is why our **Repair Business** is constantly being called upon.

We have mechanisms on hand of the more commonly used makes for loan while repairs to yours are being done. **Are You Taking Advantage of our Service?**

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**CARD** in the  
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# EMPTY

DRAWING  
WORLD  
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Playing the  
Leading  
Theatres  
Everywhere

The "FIGHT and WIN" STORIES



# "The Woman on the Jury" Another "Madame X"

Direction of Canadian Advertising and Publicity for First National  
In Toronto.

By C. J. APPEL

**H**ERE is another "Madame X." Just as big in dramatic power as that former sensation and bigger in cast by several hundred per cent. If we had space here to outline a synopsis of the play you would immediately be impressed with its tremendous appeal and originality of theme. The play ran one solid year at the Eltinge Theatre and was greeted as the most virile drama presented in New York that season. It marks another success for First National's own producing units and follows such money makers as "Flaming Youth," "Her Temporary Husband," "Painted People," and "Lilies of the Field."

**CAST:** If any recommendation is needed to impress you with the detail and care that has been exercised to make this one of the outstanding pictures of the year we will try to inspire it by listing the players who carry the leading roles—Sylvia Breamer, Lew Cody, Myrtle Stedman, Mary Carr, Hobart Bosworth, Roy Stewart, Ford Sterling, Jean Hersholt and Leo White.

**ADVANCE LOBBY DISPLAY:** Take advantage of the drawing power of that cast by making cut outs from the 3 or 24 sheet for your lobby. Cut outs from the one sheet may be used in store windows accompanied by various cards lettered with reading matter along these lines—

The Women of Toronto Are Our  
Jury—They Have Tried  
Lawrence's Bread and Found  
It The Best.

These people who play in  
"THE WOMAN ON THE JURY"

At the Strand next week  
Would Also Vote It Best  
If They Tried It.

or—These Screen Players Form The  
Greatest Cast Ever Assembled  
in

At the Strand next week.  
Johnson's Floor Wax Has Been  
Voted Best By Every Jury It  
Has Gone Before.

or—With Every Pair of Shoes We  
Sell

We Go On Trial Before  
The Women of This City.  
Our Guarantee Lives and  
That is our Satisfaction.  
The Best Always Prevails  
Just as in

"THE WOMAN ON THE JURY"  
at the Strand next week.

**TACK CARDS, SNIPES AND  
DOOR HANGERS:**

1. If You Were Being  
Tried for Murder  
Would You Want a  
WOMAN ON THE JURY?
2. Should One Woman Judge  
Another Woman's Guilt  
as did

"THE WOMAN ON THE JURY?"

3. Even Though Your Own  
Career Would Be Ruined  
Would You Confess  
as did

"THE WOMAN ON THE JURY?"

4. "What Remains For This  
Little Mother—And What  
Of the Baby?" cried

"THE WOMAN ON THE JURY"

Use teaser advertising. It is one of the best mediums we know of to make your regular displays in the newspapers stand out. And don't overlook the wonderful layouts designed in the press sheet. They will bring in many dollars for every dollar spent.

**JURY OF CRITICS:** Select the names of twelve prominent women in your city whom you know are favorable to motion pictures. Call them by telephone and tell them you have a picture coming to your theatre that bears out the belief that women will seek more diligently to see that real justice is given in court jury duty than will men. Tell them that the picture will likely develop women's influence in our courts of justice. Explain that the picture is from Bernard K. Burns' great stage success and as a photoplay it ranks as the outstanding drama of the year. Then invite each one to attend the opening performance and submit to you their opinion of the picture in a sealed envelope having each one signed. Arrange this well in advance of the first performance so that you may gain the advantage of advance publicity. Use the signed opinions in your advertisement on the day following the opening. The women will be glad to act for they like to get in the spot light. We particularly recommend this stunt and it will be especially valuable in average size towns.

Don't be afraid that the reviews will not be flattering enough. We solemnly promise you that "The Woman on the Jury" is one of the most powerful dramas ever shot to a screen and Sylvia Breamer's emotional acting makes it one of the greatest woman's pictures we have ever seen.

## TIPS FOR PROJECTIONISTS

**T**HE projectionist should have his motor driven rewinds geared down so as to rewind a thousand feet of film in about 7 minutes, then he can leave the rewind to look after itself and be where he belongs beside his projector watching the action so as to get proper speed for the different scenes. A rewind running slow as this will do no damage in case of a break and will prevent a lot of unnecessary damage to the film.

\* \* \* \*

The film link which is used as a fuse to drop the fire shutters in case of a film fire, should be dropped down as near the film traps of your machine as possible. A fuse near the ceiling would drop the shutters in case of fire but not before enough smoke had reached the theatre to cause a panic. Remember, it is not the fire or smoke that kills in case of fire, but the rush caused by a panic, a little smoke, and some nut yells "FIRE!" and all the safety shutters on the continent won't prevent a pile up!

\* \* \* \*

It is surprising the number of high class theatres one will go into and find the projection room painted in some lovely white or gray color. Exhibitors should remember that though white may look good, yet it is screen results you are selling, not the color of your projection room walls; and no projectionist can deliver 100% screen results if handicapped by a light front wall. Use nothing but a dead black (non-gloss) for your front wall at least.

\* \* \* \*

Projectionists should examine their aperture plates at times, as sometimes a worn aperture plate will cause a very serious fault in the picture. The film will buckle when passing the aperture and cause it to be in focus at one point and out at the others.

\* \* \* \*

The writer once served in a theatre where the projectionist ahead of him had had a good deal of trouble with his arc. Different carbon sets had been tried but the trouble persisted. The arc wandered, flared and acted generally in a very bad manner. On taking over this house, it was found that the carbons were kept in a damp basement. It was a simple matter to remove them and make sure that all carbons used were dried out. The trouble at once vanished showing the importance of dry carbons.

—GUY E. McALLAN.

# Pictures in Toronto

By HECTOR CHARLESWORTH  
(Exclusive to THE DIGEST.)

IT is an unmistakeable sign of the changed conditions in the theatre that whereas in former times the prize fighter who had won celebrity went on the stage as a melodramatic actor, Jack Dempsey, the present day champion, has gone into the film theatre. After witnessing a private run of the first of the "Fight and Win" series, in which his fame and personality are exploited, I could not help thinking that the new system was better—for prize fighters at any rate. This is true for one very good reason: the voice of the average prize fighter is so rough and husky that his efforts as an actor in the spoken drama are seriously handicapped. In the past thirty years I have seen nearly all the famous "pugs" of America—not in the ring, but behind the footlights. John L. Sullivan was a greater fighter in his day, but inconceivably bad as a leading man. However, he showed real "pep" when he took up his fawn plug hat and fawn frock coat, exposing a red waistcoat and pink shirt, and threw the villain into a tank that did service as a river. The slouching gorilla—like gait of Bob Fitzsimmons and his croaking voice were even less adapted to the stage. Jim Corbett was an exception, something nearly approaching a matinee idol; with a personal geniality that helped a great deal. The worst and stodgiest actor I ever saw was Jim Jefferies; and the Uncle Tom of the colored pugilist Peter Jackson is one of my most ludicrous memories. It is said that one night he forgot his line "My body may be yours, massa, but my soul belongs to God," and said "My body may be yours, massa, but my soul belongs to Parson Davies." Davies was his manager and the Tex Rickard of the nineties.

Jack Dempsey on the screen, with an opportunity to present his natural self, and preserved from the pitfalls of theatrical speech, is easy and interesting. The first of the "Fight and Win" pictures shows him as a young fighter who to oblige his mother has given up the ring and is working in an iron foundry. The needs of his mother lead him to accept an engagement to fight, unaware that everything is framed for him to lose. However, as events turn out he wins; a circumstance brought about by the fact that he saves the child of one of the promoters, who thought to

make him a dupe, from death on a railroad bridge. This scene of the rescue, with Dempsey hanging by one hand from the railroad bridge while in the other arm he clutches the child, is famous old sure-fire stuff that has brought many a cheer in old time melodramas. The fight scenes are well staged and have all the intensity of a real battle. The producer has been unusually skilful in his selection of realistic sporting types; and the film will undoubtedly rouse interest and curiosity as to its sequel.

\* \* \* \*

"THE WHITE MOTH," Maurice Tournier's picturization of Parisian stage life, has peculiar qualities of distinction; a clean effective handling of situations which a producer of less exacting taste might have made vulgar and meretricious. Moreover its many theatrical scenes, before the footlights, and in the mysterious region known as "back stage" are genuine in their realism. Comparatively few playgoers know "back stage" conditions, so that theatrical producers feel themselves at liberty to indulge in a good deal of license in such episodes; but any theatrical man would recognize the veracity that has gone into the making of some of the episodes in "The White Moth."

The piece opens tragically with an episode in which a young American girl, Mona Reid, who has gone to Paris to win fame and who is face to face with humiliation and starvation, is about to drown herself in the Seine. How she is rescued by El Gonzalo, a professional dancer, and trained by him until she becomes the idol of Paris, in variety circles; how she is unjustly believed to be his mistress; how she foolishly flirts with a dissipated American youth; how the brother of this lad wins her love, marries her to save his brother, and then casts her off; how he in turn is brought to realize that she is not really bad but the victim of the sensational circumstances of El Gonzalo's death, all this is depicted in a most fascinating way. Even the reconciliation is piquant and unconventional. Barbara La Marr acts the title character with captivating charm, grace and authority of style. Conway Tearle as the "strong, silent" brother who plays Mona rather a

dirty trick is somewhat stagy; Ben Lyons as the wild brother is natural and convincing; and Charles De Roche gives a capital impersonation of the dancer El Gonzalo.

\* \* \* \*

"THE GUILTY ONE," which was recently seen at the Tivoli Theatre in the film form, was already familiar to Canadian playgoers as a spoken drama, having been presented in Toronto and Montreal in May, 1923. The original version was by a famous writer of emotional plays, who in "The Yellow Ticket" and other pieces showed remarkable ingenuity in devising intense situations verging on the melodramatic and calling for acting skill of a highly concentrated order. It is rather puzzling to me that Pauline Frederick, who used "The Guilty One" as a vehicle for getting back to the spoken drama after several years of active service in the motion picture studios, did not elect to appear also in the screen version of the story, for it is if anything more effective in the film version than in the older dramatic form. However, Miss Frederick's decision to relinquish the piece to another, has given an opportunity to Agnes Ayres, who scores in the difficult emotional scenes with which the action abounds, and manages to carry conviction.

The plot of "The Guilty One" is not very probable, but it is handled with sufficient skill to make it seem plausible while the events are happening. It is the story of a husband, who in order to test his wife's love for him allows her to think he has committed murder; and has her interviewed by a friend posing as a detective, who puts her through a very severe cross-examination in which she upholds the husband's innocence while believing the contrary. It is impossible to transfer to the screen the effectiveness of the long cross-examination episode, which was the most important part of the drama; but on the other hand the film vehicle enables the scenario writer to present other episodes with an elaboration of detail impossible on the spoken stage; and to build up the story more effectively. The piece has also the merit of possessing more originality than most of the stories of domestic entanglement which are still the staple of emotional film plays.

## Philadelphia Theatre Starts Short Subject Day

An experiment by the Stanley Company of America, in Philadelphia, is being watched with keen interest by other theatre owners and operators in that city and by managers of big circuits and theatres in other cities as well as producers and distributors of Short Subjects.

The Stanley Company has inaugurated a "Short Subjects Day" at the Ruby Theatre, which is centrally located on Market Street, where on Monday, Wednesday and Saturday of each week the program consists of Short Subjects exclusively.

The idea of the Short Subject Theatre has been vigorously exploited by E. W. Hammons, president of Educational Film Exchanges, Inc., in several articles in the trade journals. The idea was taken up by several newspaper writers who saw in it a real forward step in the amusement line as the theatre using all Short Subjects would encourage the manufacturers of these pictures to greater quality in their productions.

That the Stanley Company should take this step is especially significant as this organization has always been considered ultra-conservative. The decision to try it out was reached only after careful study of the situation and of the available Short Subjects material. At present the Ruby Theatre is using practically all of the output of the Educational Film Exchanges, Inc.

The Short Subjects Day has been successfully tried in several Canadian theatres.

## Novel Exploitation of "Plastigrams" Draws Crowds

Vigorous exploitation on "Plastigrams," Educational's novelty Third-Dimension picture, resulted in packed houses during its run at the Lucas Theatre, Savannah, Ga.

A newspaper and billboard campaign was backed up by signs on street cars reading "Take This Car to the Lucas Theatre; see 'Plastigrams' the sensation of moving pictures," and the dates of the showing. These attracted attention over a wide area. This is believed to be the first time the street car sign idea has ever been applied to the exploitation of a subject of such short length.

The marquee of the theatre was

### FOR SALE

800 Opera Chairs in first class condition \$2.25 each, 5-ply veneer with iron frames. Apply to GEO. SWEETMAN, STRAND THEATRE, CHILLIWACK, B. C..

covered with a huge sign displaying the title of the picture and reading matter to the effect that a bell would ring ten minutes before "Plastigrams" would be on the screen. The combination of the sign and the ringing bell attracted crowds to the lobby and the theatre enjoyed capacity business during the run of the picture.

## Theatres Relying Upon Pipe Organs For Summer

The orchestra of the Centre Theatre, Ottawa, Ontario, has been dispensed with for the summer weeks by Manager Don Stapleton. This makes the second theatre in Ottawa which is now relying upon the pipe organ for musical accompaniment to pictures, the other being Harry Brouse's Imperial Theatre.

### Stop the Press News

P. Ubertino, proprietor of the Orpheum Theatre, at Blairmore Alberta, has sold out the business to T. Ptahek, of Bellevue, Alta., for \$16,000. Mr. Ubertino is planning a trip to his home in Italy next month.

The last lunch meeting for this Summer of the Ontario Division, M. P. T. O., was held in room G, King Edward Hotel, Toronto, on Wednesday, July 2nd. There was a fine turn-out of members, and matters of vital concern were discussed. Roy O'Connor, the energetic manager of the new Prince of Wales Theatre, Danforth Avenue, Toronto, was made a member. Several meetings of the executive will be held during the Summer, and the members will be notified by mail of any business of exceptional interest or urgency being handled. Should occasion arise an emergency meeting will be called.

Will Henry Ford enter the film field, is the question agitating the minds of many metropolitan movie men, says a cable report from London. Perhaps Henry sees finer opportunities in connection with the silver screen than in connection with the White House.

Mr. Fred Broadley, manager of the Patricia Theatre at Leamington, has been indisposed for some days. Mr. Broadley has been in the Ontario exhibiting field for a number of years past and is popular in his own community as well as being a great favorite with exchange men. We trust that the next few days will see the return of Mr. Broadley to the direction of the affairs of the Patricia.

## Fox To Reproduce Famous Old Play

A quarter of a century ago one of the most famous of all stage plays was "Hearts of Oak," written by James A. Herne, who himself played the leading role. William Fox purchased the picture rights of this stirring drama and it is now being made under the direction of John Ford. The leading role, that of Terry Dunnivan, retired sea captain, is being played by Hobart Bosworth, an actor noted for his interpretations of heroic, vigorous, sea-faring roles.

It was this part of Dunnivan that Mr. Herne himself played. Pauline Starke, has the feminine lead. Also in the cast are Theodore Von Eltz, who plays the juvenile lead; James Gordon, Francis Powers, Jennie Lee and Frances Ford. Many of the important scenes are to be made at-sea.

## Nature Had No Favorites In Ohio During Tornado

That Nature knows no favorites was demonstrated during the tornado that wrought such destruction in Ohio. At Lorain, the State Theatre partly collapsed and many of the spectators were crushed by the falling debris. The First Methodist Church also fell, while the roof of the St. Mary's Catholic Church crumbled in. The fact that religious structures, as well as a theatre, were damaged will be interesting to those persons who claim that Nature is inclined to discriminate in favor of religious institutions when she lets the forces of destruction loose upon this planet. Tornadoes, like the "gentle rain from heaven," respect neither creeds, classes nor callings.

Friends of F. G. Spencer will regret that he has been ill at the St. John Infirmary, and they will wish him a speedy return to his usual good health. With Mrs. Spencer, Mr. Spencer expected to attend the Rotary Convention at Toronto but this trip had to be given up.

## A Tribute From M. J. Winkler

During the course of a letter to Ray Lewis, M. J. Winkler of New York, says:

My primary reason in acknowledging your letter is to congratulate you upon the intelligent manner in which you are directing your paper. In this loose business of ours it is a pleasure to come in contact with a person, particularly a woman, who is efficient and thorough.

More power to you for you deserve it.



# Pictures in Winnipeg

By JOHN J. CONKLIN

(Exclusive to the DIGEST.)

**"THE Enchanted Cottage,"** which was presented at the Capitol Theatre in Winnipeg under I.O.D.E. auspices, is a picture of rare charm. It has an inspiring theme and expresses a lofty ideal, and drew large audiences but not as many as should have seen it. The illusion of love enfolds the romance of two forlorn people and makes each seem beautiful to the other. It is a vital, vibrant and compelling drama.

With love's awakening the lonely little governess and the helplessly crippled boy see by the inner sights which speak of the soul. It took courage to tell this story with such simplicity, and John S. Robertson treated this ideal with fine appreciation and keen sensitiveness. Richard Barthelmess and May McAvoy gave notable characterizations. This First National production is an unforgettable picture but it requires sensitive patrons to fully enjoy its sincerity. But it should move any audience. The scenes are laid in England and the hero is a crippled soldier, veteran of the Great War.

## "Shadows of Paris"

"Shadows of Paris" drew such large audiences to the Lyceum that the management decided to run it a second week and it was well patronized and besides was voted one of the best pictures of the year. This romance of a Parisian Apache, who rises to the highest social circles, but who cannot beat down the desire for the old life, is cleverly acted by that noted star, Pola Negri. It is the Pola of old we see and to Herbert Brenon must go a lot of the credit for the success of the picture. The emotional ability of the star is given free rein and the result is satisfactory. The story is carried along to a thrilling climax. The scenes of the underworld life are the best ever presented. The acting of the entire cast is wonderful. This picture should test the capacity of any house. Grab this one quick. It is colorful, thrilling and loaded down with pep. The dancing scenes in the Cafe are the very essence of realism.

## "Unseeing Eyes"

"Unseeing Eyes" recently at the Province has beauty, action and more important perhaps than anything else, a star. Lionel Barrymore and Seena Owen each give a delightful performance. It is interesting enough to pro-

vide an entire evening's entertainment. Some of the action is not plausible but on the whole it is unimportant compared to the domination of the picture by Barrymore. Lionel J. Carter's "Midnight Mail" is slow in speed alongside "Unseeing Eyes." The production is amazingly beautiful and dramatic, and the scenes are full of the majesty and beauty of the snowclad northern mountains. The story is of the strong and vigorous type which has a universal appeal. It is filled with realistic detail, some rather repellant. It is a Goldwyn-Cosmopolitan.

## Grand Theatre Offers Best of Opportunities

Price and Boyce, have given up the lease of the Grand Theatre in Coleman, Alberta, and Mr. and Mrs. Boyce, who have been in charge, have removed to Calgary. Coleman is rated high among the motion picture towns of Alberta and a new lessee should not be hard to find.

## Ray S. Peck Attends Engineers' Semi-Annual

A visitor to the semi-annual meetings of the Society of Motion Picture Engineers, held recently near New York City, was Raymond S. Peck, director of the Motion Picture Bureau of the Canadian Government at Ottawa, Ontario.

## Two Winners Ready

Hodkinson's two releases "Miami" and "Hold Your Breath" are now ready for the Canadian Exhibitor. "Miami" is the beautiful production starring Betty Compson; and "Hold Your Breath" which opened at the Pantages, London, Ontario, on July 4th, is an Al Christie feature. Al Christie moreover is a London boy, and great expectation is entertained in connection with the Pantages showing of his picture.

## Laud Hodkinson Film

"Wandering Husbands," the Hodkinson release starring James Kirkwood and Lila Lee, has won praise from the critics of the San Francisco daily newspapers. "Wandering Husbands" is a clever film," says San Francisco News. "A notable film in more ways than one," says San Francisco Bulletin.

## Telephone Company Officials See F. B. O.'s Famous Series

A LARGE party of officials of the Southern California Telephone Company, were entertained at the F. B. O. lot by the studio manager, B. P. Fineman, who showed the visitors several episodes of the "Telephone Girl" series in the big studio projection room. Under the leadership of Colonel A. H. Griswold, vice-president of the company, some fifty guests, officials and their wives, enjoyed the private showing of the comedies in which Alberta Vaughn is featured. All expressed great delight with the series.

Miss Vaughn and Gertrude Short, with Director Pembroke posed with the visitors after the showing. Among those in the party in addition to Colonel Griswold, were I. F. Dix, F. N. Rush, S. L. King, A. L. Littig, L. C. Miller, M. H. O'Brien, J. E. Mannocci, W. G. McGuire and N. R. Powley.

## Offered Theatre's Aid To Benefit Fire Victims

There was a disastrous fire at Glen Falls, a suburb of St. John, recently and, in answer to an appeal for aid, F. G. Spencer, of the St. John Opera House, and Walter H. Golding, of the Imperial Theatre, both offered the use of their theatres for a benefit in aid of the sufferers. This is only another example of the fine community spirit which our theatre men can be depended upon to show in any emergency.

## Regal Films Have Another Race Film "Come on, Loving Cup!"

"Come On, Loving Cup," the latest British super-feature to be brought into Canada, is proving a real money-getter for exhibitors. Besides being a really good picture, it is most timely, being a racing story, and is offered to exhibitors just when horse racing is attracting most attention. Regal Films, Ltd. distributes the picture.

## Brought New Release To Sales Convention

John B. Rock, general manager of Vitagraph, brought to Chicago for the general sales convention of his company the print of "The Code of the Wilderness," a David Smith production with John Bowers, Alice Calhoun, Alan Hale and Otis Harlan in the leading roles. This is a vigorous drama of the West picturized from the novel by Charles Alden Seltzer. It is scheduled for release on July 6.

# Keep Your Fall Dates Open

Read every company's announcement of next season's pictures and then compare them with what FIRST NATIONAL offers. Bear in mind the high quality of FIRST NATIONAL pictures during the past season and remember this:— *a horse that has been a consistent winner is the best bet in any race.*

TO BE RELEASED BETWEEN JULY 27 and JANUARY 25

Two Norma Talmadge Productions  
Two Corinne Griffith Productions  
Two Colleen Moore Productions  
Two Richard Barthelmess Productions  
Two Constance Talmadge Productions  
Two John M. Stahl Productions  
Two Barbara La Marr Productions  
Two First National Special Productions  
Two Frank Lloyd Productions  
Two Thomas H. Ince Productions  
One Claire Windsor—Bert Lytell Production  
One Goldwyn—Fitzmaurice Production  
One Samuel Goldwyn Special  
One Ben Alexander Production  
One Sam Rork Production  
One M. Levee Production  
One Edwin Carewe Production

The greatest group of stars and directors on one program that this business has ever seen or might ever see and you can bet your new straw hat that no matter how fast the other fellow travels you'll be several jumps ahead of him if you play

**FIRST**



**NATIONAL**

# CANADIAN MOVING PICTURE DIGEST

Jul 15 '24

Vol. 16, No. 11.

TORONTO, CANADA

July 12th, 1924

No two pictures in the history of motion pictures received more praise and expressions of confidence in their ability to smash box-office records than

## “Secrets”

the most ambitious effort of Norma Talmadge

and

## “The Sea Hawk”

Frank Lloyd's masterpiece

Any company could rest on its oars for a solid year on the success of one of them—FIRST NATIONAL—next season—will give you 5 concrete reasons as great as SECRETS and THE SEA HAWK why you should play

### FIRST NATIONAL

One A Week Every Week

PUBLISHED BY  
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED  
259 SPADINA AVENUE, TORONTO



# Pictures in Toronto

By HECTOR CHARLESWORTH  
(Exclusive to THE DIGEST.)

IF I were asked to cite a recent instance of improved artistic and intellectual standards in screen production I would choose Carl Laemmle's presentation of Mrs. Frances Hodgson Burnett's famous romantic story "A Lady Of Quality," recently shown at the Tivoli Theatre. It was rather with fear and trembling that I went to see it; for in days gone by I have seen so many famous dramatic successes vulgarized and "let down" on the screen that I wondered how this picturesque piece would fare. Consequently I was doubly delighted by the aesthetic and dignified tone which prevailed the production.

"A Lady of Quality" in the dramatic version holds an historic position in the annals of American stage production. When Julia Arthur presented the drama in 1898 under the direction of a very noted London stage producer, the late Napier Lothian, Jr., it was generally admitted to be the most beautiful production from the standpoint of the stage picture, yet achieved on the New York stage. Thirty years ago a monopoly in the domain of aesthetic beauty as applied to the presentation of serious plays was held, so far as the English speaking stage was concerned, by Sir Henry Irving of the London Lyceum. In the mid-nineties the lovely Canadian actress, Julia Arthur, who had gained a great reputation as leading woman of Palmer's Stock Company, New York, was engaged by Irving to succeed Ellen Terry in certain roles, for which the latter had become too old. After two years in London, Julia Arthur came back to America thoroughly imbued with the aesthetic ideals of Irving, and resolved to try and equal his achievement with "A Lady of Quality," the dramatic rights to which she had acquired. She had at this time large financial resources at her back and it said that Irving himself suggested Napier Lothian, Jr., as the man to make the production for her. When it was revealed in 1898 the New York managers and critics admitted that something as beautiful as Irving's productions of "King Arthur" and "Becket," his loveliest stage pictures up to that time, had at last been achieved in New York. The charm of the production, with its presentation of baronial halls and idyllic garden sets, overshadowed the play itself, which was rather turgid and melodramatic, although

Julia Arthur herself rose to splendid emotional heights as the dashing Clorinda Wildare.

With memories of the original production still fresh in my mind, I naturally went to see Laemmle's screen version in a critical mood; and was delighted to find a presentation that though necessarily lacking the glowing colors, possessed the aesthetic distinction of the original, with a great deal more elaboration. Instead of four beautiful stage sets, we get a multitude of vivid and glowing pictures accurate in every detail in their depiction of the days of good Queen Anne. One important episode, the gala spectacle in honor of the return from Flanders of the greatest of all British generals, John Churchill, Duke of Marlborough, did not figure in the spoken play at all. In the film scenarios the action is less turgid than in the spoken text, and its various phases more convincingly worked out. Whether by chance or purpose, the actress selected to play Clorinda Wildairs, Virginia Valli, physically resembles the lovely Julia Arthur of twenty-five years ago; lissome, aristocratic in feature and with wonderfully expressive dark eyes. The dash but essential refinement of her performance; the transformation of the hoyden to the dignified and distressed beauty; the gracious emotional appeal of her miming, are entirely satisfying. The story is a strong one; and I may add that the episode where Clorinda conceals the body of the scoundrel she has accidentally slain under the couch, just before her guests arrive, is a direct steal from an early play, by Sardou, done in my boyhood by Marie Wainwright. Milton Sills has physical graces as the chivalrous Duke of Osmonde, and Earle Fox suggests villainy of the debonair order remarkably well. I think, however, that the scenario writer descended to unnecessary hokum when, in order to emphasize the cruelty of Sir John Oxon, he made him thrust his foot in a child's face. The splendid veterans, Lionel Belmore as Squire Wildairs, and Willard Louis as Marlborough were both effective.

\* \* \* \*

MEMORIES of the old days of the romantic costume drama were brought back to me in another way by a Hal Roach comic film, "Rupert of Hee Haw" parodying "Rupert of

Hentzau." When Anthony Hope's novels were the rage about 1900 Edward H. Sothorn gave a beautiful and stimulating production of "Rupert of Hentzau," the title role being played by a swarthy but able actor, Arthur Lawrence, and he himself impersonating Rudolf Rassendyll. I could not help wondering what the dignified Mr. Sothorn would think of the horse play Hal Roach has gotten out of the old story. Some of it was broadly funny although there was a little too much kicking, a form of cave man humor that seems to appeal to the latent instincts of the human race, judging by the laughter. The substitution of a banana for the gift of a rose, which figured so prominently in the story of Rupert, was truly ludicrous; and slipping on the peel, also an elemental jest which never seems to pall on the populace, seemed to constitute a considerable part of the action. It struck me that with such an excellent subject, something more imaginative in the way of legitimate burlesque was possible.

\* \* \* \*

"The Gold Fish," the new screen vehicle of Constance Talmadge, is the French-American play in which unfortunate Marjorie Rambeau, now under the eclipse through an act of folly last autumn, made her last appearance as a star in Toronto. It is more convincing, on the whole, in the screen version than as a spoken drama, where the spectacle of the little climber with a new husband in each act became rather disconcerting. The story of the little pianist in a Coney Island dance hall who through a varied matrimonial career climbs into millionaire New York society and then returns to her first love, a rough Coney Island song-plugger, has sentimental interest but the young, or "goldfisher" to be exact, strikes one as rather promiscuous. Constance Talmadge shows a good deal of vivacity and Jack Mulhall was a good selection for the song-plugger.

## Christie To Film "Charley's Aunt"

Widespread interest has been aroused by the announcement that the Christie Film Co., are to produce "Charley's Aunt," the famous British stage farce which has been played the world over, for fully a generation, with unflagging success.

**CANADA'S  
MOTION PICTURE  
TRADE PAPER**

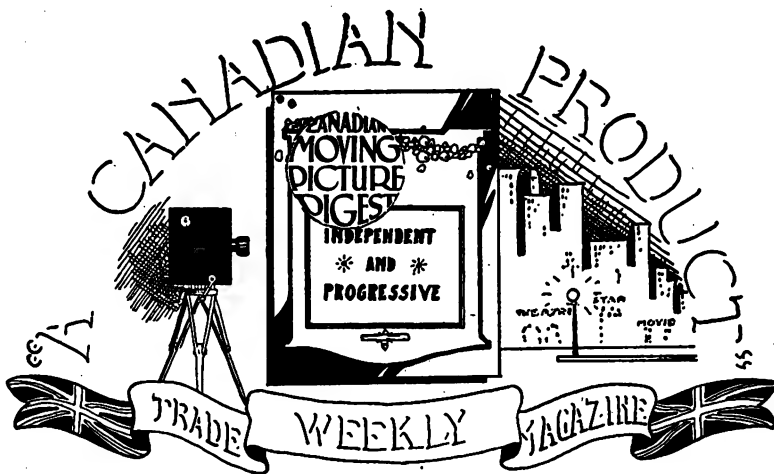
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Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

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TORONTO, CANADA

JULY 12th, 1924

## *Louis Bache*

THERE must be a superstition attached to "the dead," in connection with saying a good word for them. Or perhaps it is that not being certain where "the dead" go we are inclined to be gracious unto them. There is the mysterious element to be considered also. Some say that "the ghost walks" and here is a phase of phenomena with which we are not familiar. How far a "ghost" can walk and what its power and influence is requires grave thought. Whatever the urge, the living have an inclination to take no chances and unconsciously or deliberately they keep "on the good side" of those who have tried the "great adventure."

Now if this habit of speaking in glowing terms would not only exercise itself in this restricted "dead area" but would be extended to the living in recognition of service or ability perhaps there would not be so many "dead ones" that we would be obliged to talk well of, nor would the necessity for effusive praise present itself. Having given justice to the "living" we need have no apprehension of a "dead comeback."

I hope that Mr. Louis Bache, manager for First National and who is we are happy to say "very much alive," will take no exception to our analogy, nor to this opportunity of publicly proclaiming a few facts about him and his concern.

The First National have under contract the front and back covers of The Digest for two years. This year it was necessary to increase the price of these pages in order to meet the increased cost of operation; and First National not only renewed their contract at the increased rates for another year, but sent The Digest one of their usual encouraging and stimulating letters.

When a man praises you and gives you no business, you are inclined, if you are of a suspicious nature, to wonder how much his praise is going to cost you, when a man praises you and gives you a substantial business arrangement, it chases away the clouds of pessimism and makes you believe that after all the world has not gone entirely bad, that there are a few genuine people left; and as long as they are in evidence you can "carry on."

It has been said that advertising given to trade papers in our business always is accompanied by a "string." I desire to take this time to state that not once during my two years business association with Mr. Bache and First National have they criticized the amount of space allotted to them, have they suggested an alteration of our editorial policy, the maintenance of the independent units of this business, nor tried in any manner whatsoever to take advantage of any business they have placed with me. Any suggestion, and Mr. Bache has offered several upon occasion, has always been for the

benefit of The Digest, its building up and the solidifying of its position and future.

In considering our relationship with First National, their method of conducting their business with us, we are inclined to believe that this conduct of business must be general with them; and that exhibitors and producers doing business with First National must find a great deal of satisfaction and profit.

I thank Mr. Bache and First National for the letter of encouragement sent to me and which we have published on page eleven, for the support he has given me; and I am happy to know that they will again occupy the most "public" position we have to offer. In publishing an exhibitors' paper it is especially comforting to be able to utilize your advertising space to exhibitors' advantage. First National have won a place for themselves by consistently good pictures, we feel that we are being of service to the exhibitors by being able to present their product in our best positions.

While we are on the subject of praise I wish also to thank our other advertisers for their support. It needed a certain amount of courage to support The Digest. Our paper has a habit of being consistent, independent, not always to the advantage of a publication from a material standpoint, but considering that we have recently celebrated our ninth birthday, it appears to pay.

Although this is not New Year's and Resolutions are not in seasonal order, it is the end of The Digest year and we face the new season with more confidence than ever in the necessity of maintaining the Independence of this Industry, the necessity for an exhibitors' publication which shall publish "the truth, the whole truth and nothing but the truth" so far as it is within that publication's power.

We intend to give our readers a better magazine than ever this coming season, we have secured a staff of representative writers, not depending upon our own viewpoint or opinion on situations which may arise, or criticisms of pictures. We ask our readers to read what all our writers have to say and then form their judgment from what we have offered them and from what they have discovered for themselves.

Our service is simply one of co-operation, our ideas are not intended to be dogmatic nor do we take unto ourselves the virtues of "the oracle of Isis." We have said several things which have come true, judge us by our works, we have a few more prophecies which are restless for expression. Judge their soundness in comparison with what has come to pass according to our word.

—RAY LEWIS.

## Sydney S. Cohen's Retiring Presidential Speech

(Continued from last issue)

### MENACING PRODUCER THEATRE MOVES

A National Motion Picture Day Committee will be named at this convention, so that the work of handling this very necessary division of activity will commence at once. I believe it would be entirely in keeping with the business elements of the occasion to make our next effort in this direction comprehend National Motion Picture Week, after the order of National Vaudeville Week or the different weeks which we are so often called upon to observe to assist others.

Despite the continual protests the acquisition of theatres by Producer interests has gone on in increasing volume, until now it has reached an alarming stage. It tends to a centralization of Screen Control dangerous to the rights of the public. Where theatre ownership becomes absolutely alien in character, as far as community or locality interests are concerned, it loses that aspect which makes the screen a militant medium of expression. Recent combinations of Producer interests have materially advanced this form of theatre control.

Our business is not a mercantile pursuit. We sell no tangible product. We deal in creative thought, in ideas, in mental, moral and community development. We have a medium of expression. We have a means of assembling ideas and developing community sentiment, of taking the diverse views of people and helping to shape the concrete conclusion. We are like the newspapers in that relation, only, because of our Screen's visualizing powers, more potent in producing results.

Can such a great instrumentality in a Republic be allowed to center in a few hands with safety to the liberties of the people? Is it good public policy to permit it? Whatever injustices may attach to the commercial phases, is it not absolutely dangerous to liberty to allow such centralization of screen power to go unchallenged?

Up to the present, the Theatre Owners have stood with the Producers against official interference with the business. But that was due to the fact that such action was usually predicated on the efforts of a few narrow-minded people who under the guise of reform heaped legislative abuses on our industry. While we have thus been loyal to this common pact, the Producing elements took advantage of our seemingly satisfied attitude and have extended their lines of conquest into the very vitals of the industry.

## WINNIPEG NEWS

Winnipeg.—Dominion Day witnessed the re-opening of the King's theatre in Lethbridge, Alberta, by A. W. Shackelford, who has secured a long lease on the house. The theatre has been replastered, redecorated and renovated from top to bottom. A system of soft lights has been installed, and a battery of electric fans will keep the building cool during the summer months.

\* \* \* \*

The motion picture exhibitors and the film office staffs of Alberta exchanges have expressed the deepest sympathy with Howard Douglas, Alberta's popular censor of pictures, in the loss of his wife, who died recently at Edmonton age 70 years. They had been married 52 years and had spent 39 years in Alberta, going from Toronto to Swift Current, Sask., and then going to Calgary they spent 16 years. Mrs. Douglas was the first white woman in Calgary. From Calgary they went to Banff, where Mr. Douglas was parks commissioner. They lived at Banff for 13 years and then went on to Edmonton.

\* \* \* \*

A party of Paramount players from the Los Angeles studios have reached Banff, Alberta, headed by Thomas Meighan, to assist in the filming of James Oliver Curwood's story "The Alaskan." Herbert Brenon, the Canadian, will direct the company. Meighan saw three reels of films of scenes in the Canadian Rockies and suggested to Brenon and the producers that here was the spot to make the outdoors of the story. There are 40 in the company including Estelle Taylor, and Anna May Wong, the Chinese motion picture actress who has been doing well in pictures. John Hazza of the Capitol has invited the party to spend a day at his polo ranch near Calgary, and Ken Leach of the Strand will invite them over to see his string of horses headed by Main Direct, champion pacer of the Pacific coast.

\* \* \* \*

Wallace A. Sault, who has been manager of the Universal Film company in the Calgary district for two and a half years, has been promoted to the Toronto office, and is succeeded by J. L. Cathro, of the St. John office. Mr. Sault succeeded George Cohen in the management of the Calgary office. Mr. Sault has been in Canada for 11 years and exploited "Alf's Button" for two seasons. He was formerly with Select. He is a "square shooter." He has worked out of Toronto and Montreal offices.

## OTTAWA NEWS

The death occurred at Brockville, Ontario, on June 17th of Annie Kimpton Elliot, wife of Otter Elliot of Toronto, for many years the Inspector of theatres for the Ontario Provincial Government, in her 33rd year. The late Mrs. Elliot was born in Ottawa, Ontario, and went to Toronto 13 years ago, where she married the former Government theatre official who stepped out of office only a few months ago. Burial took place in Ottawa on June 19. The deceased was survived by one child, in addition to her husband, who is well known by all exhibitors in Ontario because of his duties in connection with theatre licenses and ticket taxes.

\* \* \* \*

J. M. Franklin closed the Franklin Theatre, Ottawa, on June 28 for the summer, thus terminating what was a wonderful 10 months' season at his house. Mr. Franklin, who went to Ottawa from Halifax, took over the Franklin (then called the Family Theatre) last September, after it had been considered a dead letter in the local theatrical sphere. Steady application of new policies brought the house up to a high standard once more with the result that Mr. Franklin is now preparing for a big local development, which will either be the purchases of a large -Ottawa theatre or the construction of a new one. Joe Franklin announced that plans are not yet definitely settled but intimated that he may be found in another theatre by next September.

\* \* \* \*

One of those attending the International convention of Rotary at Toronto, Ontario, during the week of June 16 was Ray Peck of Ottawa, director of the Motion Picture Bureau and Laboratory of the Canadian Department of Trade and Commerce. Mr. Peck is chairman of the Entertainment Committee of the Ottawa Rotary Club.

\* \* \* \*

British film productions were the feature attractions at two of Ottawa's leading downtown theatres during the week of June 16. "I Will Repay" was presented at the Regent Theatre, a Famous Players house, by Manager Leonard Bishop, while "The Sign of Four" was screened at the Franklin Theatre by Manager J. M. Franklin.

### FOR SALE

Wurlitzer Automatic Electrical Orchestra, cost \$2,000. Owner willing to sell at big sacrifice, as he needs the space for stage improvements. BOX 38, DIGEST.



## PRODUCERS DISTRIBUTING CORPORATION

## Foreword

FROM the chrysalis of the W. W. Hodkinson Corporation has emerged the Producers Distributing Corporation — energetic, progressive, enthusiastic, and confident that success depends upon experienced ability and friendly equitable dealings with the exhibitors and the producers alike.

We have pledged ourselves to the advancement of the industry as a whole and our aims and ambitions are pointed toward filling a high place in the esteem of everyone engaged in the production and the exhibition of motion pictures.

To this end the Producers Distributing Corporation has gathered together a splendid assembly of producers who have proved their ability to gauge and anticipate the public demand in entertainment; and their past achievements in the creation of outstanding box office attractions is a guaranty that their coming productions will be pictures of the highest dramatic and artistic quality.

The stars that head the casts of their productions are artists whose names lend definite intrinsic values to each picture. The directors are men of the highest standing in the industry and the stories represent the best material afforded by the stage and the world of literature and fiction.

The Producers Distributing Corporation will not produce any pictures on its own account—it will be unhampered by personal interest in any production—it will be devoted exclusively to rendering the highest class of impartial service to the independent producer and the exhibitor.

## PRODUCERS DISTRIBUTING CORPORATION

## COMING RELEASES

## "BARBARA FRIETCHIE"

*A Regal Special Production*  
Starring FLORENCE VIDOR

## "TROUPEING WITH ELLEN"

*An Eastern Production*  
Starring HELENE CHADWICK

## "THE SIREN OF SEVILLE"

*A Hunt Stromberg Production*  
Starring PRISCILLA DEAN

## "RECKLESS ROMANCE"

*An Al Christie Feature*  
With T. ROY BARNES

## "THE WISE VIRGIN"

*An Elmer Harris Production*  
Starring

PATSY RUTH MILLER and MATT MOORE

## "THE GIRL ON THE STAIRS"

*A Frank E. Woods Production*  
Starring

PATSY RUTH MILLER and MATT MOORE

## "THE LEGEND OF HOLLYWOOD"

*A Renaud Hoffman Production*  
Starring PERCY MARMONT

## "THE FOLLY GIRL"

*A Regal Production*  
Starring MARGARET LIVINGSTON

## "WELCOME STRANGER"

*An Aron Hoffman Production*  
Starring  
FLORENCE VIDOR and DORE DAVIDSON

## "A CAFE IN CAIRO"

*A Hunt Stromberg Production*  
Starring PRISCILLA DEAN

## "RAMSHACKLE HOUSE"

*A Tilford Production*  
Starring BETTY COMPSON

## "THE MAN FROM TEXAS"

*A Hunt Stromberg Production*  
Starring HARRY CAREY

## "CHALK MARKS"

*A Frank E. Woods Production*  
With a Distinguished Cast

## "THE MIRAGE"

*A Regal Production*  
Starring FLORENCE VIDOR

## "THE HOUSE OF YOUTH"

*A Regal Production*  
Starring JACQUELINE LOGAN

## "ON THE SHELF"

*A Frank E. Woods Production*  
With an Exceptional Cast

## "ROARING TRAILS"

*A Hunt Stromberg Production*  
Starring HARRY CAREY

## "SOFT SHOES"

*A Hunt Stromberg Production*  
Starring HARRY CAREY

## "ANOTHER MAN'S WIFE"

*A Regal Production*  
Starring JAMES KIRKWOOD and LILA LEE

## "OFF THE HIGHWAY"

*A Regal Production*  
Starring JACQUELINE LOGAN



## PRODUCERS DISTRIBUTING CORPORATION

## CURRENT RELEASES

## "GRIT"

*A Film Guild Production**Starring GLEN HUNTER*

## "TIGER THOMPSON"

*A Hunt Stromberg Production**Starring HARRY CAREY*

## "THE HOOSIER SCHOOLMASTER"

*A Whitman Bennett Production**With an All-Star Cast*

## "WANDERING HUSBANDS"

*A Regal Production**Starring JAMES KIRKWOOD and LILA LEE*

## "THE NIGHT HAWK"

*A Hunt Stromberg Production**Starring HARRY CAREY*

## "MIAMI"

*An Alan Crossland Production**Starring BETTY COMPSON*

## "LOVE'S WHIRLPOOL"

*A Regal Production**Starring JAMES KIRKWOOD and LILA LEE*

## "WHAT SHALL I DO"

*A Frank E. Woods Production**Starring DOROTHY MACKAILL*

## "TRY AND GET IT"

*A Samuel V. Grand Production**Starring BRYANT WASHBURN & BILLIE DOVE*

## "HOLD YOUR BREATH"

*An Al Christie Feature Production**Starring DOROTHY DEVORE*

## "THE LIGHTNING RIDER"

*A Hunt Stromberg Production**Starring HARRY CAREY*

## "ANOTHER SCANDAL"

*An E. H. Griffith Production**Starring LOIS WILSON*

## "HIS DARKER SELF"

*An Albert L. Grey Production**Starring LLOYD HAMILTON*

## "NOT ONE TO SPARE"

*A Renaud Hoffman Production**With an All-Star Cast*

## "HER OWN FREE WILL"

*A Paul Scardon Production**Starring HELENE CHADWICK*



PRODUCERS DISTRIBUTING CORPORATION

# Producers Distributing Corporation

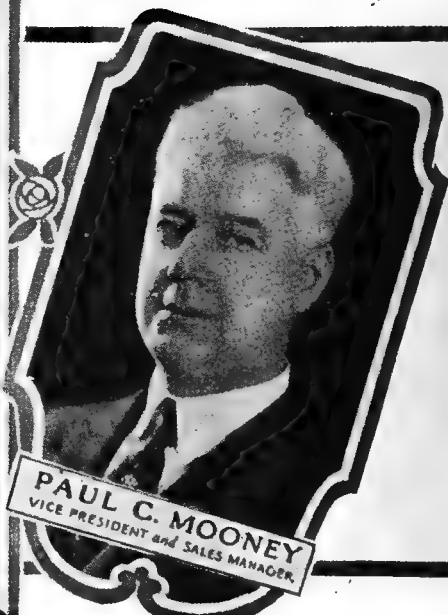
## OFFICERS



**JOHN C. FLINN**  
VICE PRESIDENT IN CHARGE OF  
ADVERTISING AND PRODUCTION



**F. C. MUNROE**  
PRESIDENT



**PAUL C. MOONEY**  
VICE PRESIDENT AND SALES MANAGER

**U**NITED and unanimous in the support of long cherished business ideals, the executives of the Producers Distributing Corporation are men whose records stand as inspirations of confidence.

F. C. Munroe, president, is a graduate of Harvard University; trained in the ethics of reputable merchandising—and in the motion picture industry, he stands for all the principles of helpfulness and impartial cooperation that characterized his previous work as general manager of the American Red Cross, the greatest humanitarian organization in all the world.

Raymond Pawley, first vice-president and treasurer, was one of the active organizers of the Paramount Pictures Corporation. Later he became treasurer of the W. W. Hodkinson Corporation and now con-



**RAYMOND PAWLEY**  
1st V.-PRES. AND TREAS.

tinues his important work with the Producers Distributing Corporation.

Paul C. Mooney, vice-president, is a trained showman whose experiences cover the diversified amusement fields of legitimate theatricals, carnivals, and motion pictures. In the distributing field he distinguished himself as division manager of the Fox Film Corporation and as general manager of the Louis B. Mayer production.

John C. Flinn, vice president, in his long association with Paramount Pictures, has played an important part in the development of advertising and exploitation of motion pictures. His unusual knowledge of production quality is an assurance that the highest standard in screen entertainment will distinguish the releases of the Producers Distributing Corporation.

**SHORT SUBJECTS****"Getting Gertie's Goat"**

CHRISTIE

A story of frustrated elopement with an original plot, a motor cycle used in a series of new and daring stunts, a regular riot of amusing action, with Dorothy Devore as the human centre of all the fun, make "Getting Gertie's Goat" a comedy of genuine entertainment. The elopement is planned by the daughter of a judge—just think of it, and of course her lover. The "scraps of paper" essential to the success of the adventure get hidden in the folds of a document in the judge's desk. The scraps of paper, by the way, are the marriage license, a 1,000-mile book of transportation tickets, and \$1,000 worth of travellers' cheques. But the papers are not missed until the happy pair reach the wharf to sail for their honeymoon. "Tickets," demands the officer at the steamer's gangway. Then the trouble—and the best of the fun, begin, while the motor cycle is commandeered for emergency use. Here are possibilities of fun and adventure galore, and Scott Sidney, the director, has made good use of them. The law court scenes are real side-splitters, and Dorothy excels herself in energy and comedy. "Getting Gertie's Goat" is a worth-while two-reeler.

**"The Gumps"**

UNIVERSAL

Andy, Min and Chester have made the world laugh in cartoon form, but Sidney Smith's inimitable trio seem to gain in laugh-raising capacity in Universal's new comedy series. Joe Murphy plays Andy Gumps and Fay

Tincher tackles the role of Min. "A Day of Rest," is the tale of how the Gumps family spent a wonderful Sunday. Wonderful is the word, for sensations started early when Andy, ordered by Min to leave his comfy bed and get the Sunday paper from the front door, finds himself spotted by the parson in his nightie. Andy wore the nightie, not the parson. Breakfast time sees new complications in the household, and the picnic, which occupies most of the delightful day, abounds in comical thrills. Andy sets a new record in absent-minded comic-tragedy, which reaches a climax when he falls backwards over a precipice in his efforts to teach Chester the art of kite flying. Then, to crown all, the tired trio return at eventide to see their home blown to smithereens, the result of Andy's omission to turn off the gas heater in the morning. "A Day of Rest" was hard on the Gumps family, but it provides loads of fun for film-watchers

**Stop the Press News**

Hiram Abrams and A. C. Berman were in Toronto yesterday, combining business with pleasure, the latter being attendance at the Famous Players Canadian Corporation banquet.

\* \* \* \*

J. A. Chantler, the courteous and genial custodian of Goldwyn interests in Canada, is about to start business on his own account as an importer. Success, "J. A."

MOVING PICTURE OPERATOR thoroughly experienced all machines, reliable; will go anywhere; eleven years experience. Write or wire PETE CURRAN, POST OFFICE, COBALT, ONT.

**TIPS****FOR PROJECTIONISTS**

Projectionists should carry a large spot on both machines while changing over and then after change over reduce to the proper size. Carrying a small spot while changing over is frequently the cause of very bad color at the bottom of the screen as the projectionist has not the time to feed the carbons and the arc burns long; the larger spot will take care of this.

In case film fires at gate from a bad splice or sprocket holes drop your arc lamp dowsers, shut off motor, break film at both upper and lower loop and blow hard where flame appears. If fire spreads to magazine drop port fire shutters if they do not close automatically, switch on house lights and use fire extinguishers, etc. Be very careful in opening a magazine or film can after fire is apparently out, as film smoulders very long and supplies its own oxygen. Allow about fifteen minutes to pass before opening magazine after fire is out.

In a theatre where Powers machines were used and set fairly close together a novel and very satisfactory change over system was worked out. Get some sheet metal (common stove pipe material will do) and cut two pieces to fit the slide holder, that is to say the same size as a slide. One of these is inserted in the slide holder of each machine and when the projectionist wishes to change over he merely stands between the machines and pulls the slide holder of each machine towards him, which opens one and cuts the light off the other; needless to say the dowsers on each machine must be open. A small pin hole in each metal slide will be very handy to set your arc by, as it will project an image of the arc on the aperture plate.

—GUY E. McALLAN.

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**Hermant Bldg.****Toronto, Ont.**



# Associated Producers Aim at Impartial Service

**Twenty Pictures of Sure Appeal to be  
Released August to January.**

No current event in the film world looms larger on the horizon than the reorganization of the Producers Distributing Corporation, with the announcement of their splendid programme of releases from August first to January twenty-fifth. Energy, enterprise and expansion have marked the transition of the W. W. Hodkinson Corporation to the Producers Distributing Corporation, which will not produce pictures on its own account, but will concentrate on giving efficient and impartial service to independent producers and exhibitors alike. It will transact business with two classes of customers—men who make pictures and men who exhibit them, and as a distributing organization it will not compete with either group.

The president, F. C. Munroe, in a significant announcement of policy, says:—"We intend to be known for several things as follows:

1. First-class pictures.
2. Clean pictures.
3. Regular delivery to theatre owners.
4. Good prints.
5. Good paper.
6. Courteous and business-like methods.

## THE PERSONNEL: Executives.

F. C. Munroe, the president, is a graduate of Harvard, who won worthy distinction during the Great War as general manager of the American Red Cross, one of the greatest humanitarian organizations in the world.

Raymond Pawley, first vice-president and treasurer, was one of the active organizers of the Paramount Pictures Corporation, who later became treasurer of the W. W. Hodkinson Corporation.

Paul C. Mooney, vice-president and sales manager, has had a wide and varied experience of showmanship. In the film field he served as division manager for Fox Film Corporation and as general manager of the Louis B. Mayer Productions. "We promise to deal with exhibitors as we would like to have exhibitors deal with us, and we both agree that to continue any business the other must have a fair profit," declares Mr. Mooney in a statement of his aims.

John C. Flinn, vice-president in charge of advertising and production, was associated with Paramount Pictures for a long time, and he is known as one of the foremost exponents of

progressive publicity and exploitation in the industry, while his knowledge of the essentials of a good picture make him a valuable asset to any film concern.

## THE PERSONNEL: Stars.

What an array! Outstanding ability, personality and popularity are possessed by the stars lined up in the productions to be released by the Producers Distributing Corporation. Just glance over their names and enjoy a brief contemplation of the box-office possibilities they suggest. James Kirkwood, Helene Chadwick, Priscilla Dean, Betty Compson, Patsy Ruth Miller, Margaret Livingston, T. Roy Barnes, Lila Lee, Harry Carey, Florence Vidor, Percy Marmont, Matt Moore, ZaSu Pitts, Edythe Chapman, and Jacqueline Logan.

All these well-known players will appear in vehicles admirably suited to their special gifts and with an undoubted appeal to film fans.

## THE RELEASES.

The pictures announced will all be produced at studios the names of which are a guarantee of excellence in technique and entertainment value. They include the Ince studio, the Tilford, the Christie, the Biograph and the Peninsula studios. The directors are all men whose work is appreciated by all who are familiar with the industry: Lambert Hillyer, Bruce Mitchell, Hunt Stromberg, Frank E. Woods, Elmer Harris, John G. Adolfi, Al Christie, Renaud Hoffman, Harmon Weight and Paul Scardon are among them.

Now for the pictures themselves. Florence Vidor in "Barbara Frietche" immortalized in poetry and history, and made famous on the stage by lovely Julia Marlowe in Clyde Fitch's play, is a big Regal production to be released in August. Florence Vidor has never had a finer outlet for her histrionic powers, and she will be supported by a cast of rare skill. The appeal of the story is practically universal among the English-speaking peoples.

"The Siren of Seville" with Priscilla Dean, a Hunt Stromberg production, a tale of the sunny Spanish city which is perhaps the greatest centre of legend and romance in the land of "Carmen."

"The Wise Virgin," an Elmer Harris production starring Patsy Ruth

Miller and Matt Moore, is being directed by Lloyd Ingraham.

"The Legend of Hollywood," with Percy Marmont in the stellar role, is a Renaud Hoffman production with ZaSu Pitts in the cast. The story, by Frank Condon, appeared in the "Photoplay Magazine" and was enjoyed by a world-wide circle of readers.

The above four features will be released in August. The rest of the twenty will be released in the following months.

**SEPTEMBER.** "Ramshackle House," with Betty Compson, a Tilford production. "Chalk Marks," a Frank E. Woods production with a cast of popular players. "The House of Youth," a Regal production starring Jacqueline Logan, adapted from Maude Radford Warren's popular story.

**OCTOBER.** Harry Carey in "Roaring Rails," a Hunt Stromberg production. "Another Man's Wife," starring James Kirkwood and Lila Lee, a Regal product. "Trouping With Ellen," an Eastern production starring Helene Chadwick.

**NOVEMBER.** An Al Christie feature, "Reckless Romance," starring T. Roy Barnes. "The Girl on the Stairs," produced by Elmer Harris and starring Patsy Ruth Miller and Matt Moore. "The Folly Girl," with Margaret Livingston as star, a Regal production.

**DECEMBER.** "A Cafe in Cairo," starring Priscilla Dean, adapted from Izola Forrester's brilliant novel, and directed by Hunt Stromberg. Harry Carey in "The Man From Texas," another Hunt Stromberg production. Florence Vidor in "The Mirage," adapted from Edgar Selwyn's successful stage play.

**JANUARY.** "On the Shelf," a Frank E. Woods production, with a remarkably well chosen cast. Harry Carey in "Soft Shoes," a Hunt Stromberg production. "Limehouse Polly," starring Jacqueline Logan, a Regal production.

## Midland Theatre Remodelled

The Model Theatre, Midland, Ont., is closing for alterations and improvements which will make it one of the most comfortable medium-sized theatres in the Province. Mr. Bugg has decided to sacrifice capacity for comfort, and the 900 seats will be reduced by about 50. New operating room, spacious loges, and an up-to-date sprinkler system, are among the numerous improvements to be introduced before the house re-opens August 4.

*Before Buying Pictures Read The Digest Advertising Pages.*



## NEWS FROM THE MARITIMES

St. John, N. B.—Friends in St. John welcomed Clarence Causton, who visited his parents in this city recently. With a party of two others, Mr. Causton motored from Toronto where he is assistant concert master in the orchestra of the Hippodrome Theatre.

Mr. Causton was formerly solo violinist in the orchestra of the Imperial Theatre, St. John.

\* \* \* \*

The Imperial Theatre was the scene of quite a wonderful gathering recently when, by the courtesy of Walter H. Golding, the High School Closing was held there. The Theatre was packed, and the kindness of Mr. Golding in arranging for the entertainment to take place there was greatly appreciated, as so many parents and interested friends were able to get good seats and both hear and see, which has not been possible in the School auditorium.

\* \* \* \*

The Rossley entertainments at the Imperial Theatre are becoming quite famous, and recently another triumph was scored for this enterprising lady and her pupils. This time the girls were boys for, instead of girls, Mrs. Rossley trained a band of clever young lads who gave a really splendid performance in the form of a Revue called "Robinson Crusoe." Singing, dancing, tumbling and impersonations made up a very fine bill and on all sides were heard comments on the grace, cleverness and adaptability of the boys and the wonderful skill of Mrs. Rossley, who trained them and designed and made their costumes.

\* \* \* \*

Miss Mona Melody recently returned from a visit to Hamilton, her former home. She is the daughter of W. J. Melody of First National.

\* \* \* \*

Sussex, N. B.—Friends of C. F. Givan of the Imperial Theatre, Sussex, N. B., were greatly interested to learn of the marriage of his daughter Edna Alexander to Charles Edward Bonnell of Sussex. The ceremony was performed at Trinity Church, Sussex, by Rev. Canon Shewan, the bride's father, Mr. Charles F. Givan, giving her away. Edward Givan and Miss Helen Givan, brother and sister of the bride, were bridesmaid and groomsman. Mr. and Mrs. Bonnell will reside in Sussex. Friends will wish them much happiness.

## FOR SALE

ONE POWERS 6A MACHINE in good running condition, complete with Motor Drive, \$225.00. One Motiograph, also in good running condition, Motor Drive complete, \$125.00. One Electric Piano in good condition, with roll and everything complete, \$100.00. Two Machines and Piano complete, only \$400.00. BOX 40, DIGEST.

## Rex Ingram Abandons Film Directing for Sculpture

Rex Ingram, world famous master of the screen director's art, is leaving the film field to enter another sphere of art. He will in future reside in Algiers, devoting himself to sculpture.

## Messrs. Russell and Hartford To Produce Twelve Pictures, Some in Canada Promised

H. W. J. Russell, who arrived from England recently, stated that it is the intention of his company to produce about 12 pictures, some of which may be produced in Canada.

Mr. Russell is an associate of David M. Hartford. The visit to England was for the purpose of securing some English stories for production.

## Jean Paige Returns In "Captain Blood"

The first scenes in "Captain Blood," the picturization of the novel by Rafael Sabatini which David Smith is directing at the Vitagraph studios in Hollywood, which mark the return of Jean Paige to the screen, were shot recently upon the return of President Albert E. Smith from the general sales convention in Chicago. J. Warren Kerrigan has been selected for the title role opposite Miss Paige who plays Arabella Bishop.

The announcement of the return of Miss Paige to the screen has aroused wide and favorable comment among exhibitors, scores of whom had suggested to Vitagraph sales organization on instructions from John B. Rock, general manager, who wished to learn the desires of the exhibitors in casting this superfeature.

## Still They Come!

Here's another unsolicited testimonial to The Digest. Louis Bache, Canadian District Manager of Associated First National writes to Ray Lewis as follows

I think that you deserve a lot of credit for surrounding yourself with such able reviewers and I know that the reaction will take place, that the exhibitors will just have to have the "Digest" and the distributors will just have to advertise in it.

## Canadian Veterans In New Fox Picture

It is a curious fact that nearly all the members of "The Man Without A Country" company have served in the army during the Great War. Among them are Ronald V. Lee, director, and Earle Metcalf, who were lieutenants in the American Army. Colonel J. G. Magee, technical director, was a Colonel in the Australian Army. G. A. Macdonald, who is in charge of the wardrobe, was a Captain in the Canadian forces. Frank Constance was an officer in the Belgian service, Herbert Blews is the only member of the company who was a buck private and he was a bugler in the Canadian Army, which is something of a distinction.

This Edward Everett Hale story is being filmed at the William Fox West Coast Studios, Hollywood.

## Paramount Get Rights Of "Sorrows of Satan"

Negotiations covering the last six years ended recently when agents for the estate of Marie Corelli, famous English novelist, sold the motion picture rights of her best known novel, "The Sorrows of Satan," to Paramount pictures. The sale was consummated in London by Jesse L. Lasky first vice-president of Famous Players Lasky Corporation, who went to England two weeks ago to confer with novelists for the purchase of material for the screen.

In point of time, the transaction which will bring "The Sorrows of Satan" to the screen is believed to be a record. Negotiations with Marie Corelli, through her agents, Watt & Son, were begun in November 1918 by John Cecil Graham, head of the Famous Players-Lasky Corporation's London office. Nearly every leading motion picture company made bids for the screen rights to this novel, and Miss Corelli took an active part in the negotiations right up to the time of her death.

## F. B. O. Attraction Called "Untamed Youth" Has All Star Cast

The latest word from F. B. O. has it that the film in which Derelys Perdue, Lloyd Hughes, Ralph Lewis, Emily Fitzroy, Joseph Swickard and other stars appear will be seen as "Untamed Youth." The attraction was first known as "Born of the Cyclone." Subsequently the title was changed to "Beware the Woman," and has now been renamed "Untamed Youth."

# THE PACE-MAKERS

*The first nine of 27 pictures to be released  
between July 27th and January 25th*

SINGLE WIVES.....CORINNE GRIFFITH  
BORN RICH.....CLAIRE WINDSOR—BERT LYTELL  
TARNISH.....MAY McAVOY—NORMAN KERRY  
HUSBANDS and LOVERS.....LEWIS STONE—FLORENCE VIDOR  
TEMPERAMENT .....COLLEEN MOORE—CONWAY TEARLE  
MADONNA of the STREETS .....NAZIMOVA — MILTON SILLS  
FIGHT .....NORMA TALMADGE  
POTASH and PERLMUTTER IN HOLLYWOOD .....GOLDWYN SPECIAL  
SANDRA .....BARBARA LA MARR

Stars that are unequaled on any program—  
Each title a sure-fire magnet for any  
box-office.

Make the season of 1924-25 the greatest in your career as a show-  
man and you can do it if you play

**FIRST**



**NATIONAL**

One A Week Every Week

*Before Buying Pictures Read The Digest Advertising Pages.*

# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 12.

TORONTO, CANADA

July 19th, 1924

Eight pictures that have box-office stars---great titles---real entertainment, and the ability to do big business in any weather---grab them for July and August so that you'll be ready for the "27 PACE-MAKERS" in September.

**THE WOMAN ON THE JURY**SYLVIA BREMER  
MYRTLE STEDMANLEW CODY  
FRANK MAYO**THOSE WHO DANCE**BLANCHE SWEET  
WARNER BAXTERBESSIE LOVE  
ROBERT ELLIS**THE WHITE MOTH**BARBARA LA MARR  
BEN LYONCONWAY TEARLE  
CHARLES de ROCHE**THE PERFECT FLAPPER**COLLEEN MOORE  
FRANK MAYOSYDNEY CHAPLIN  
PHYLLIS HAVER**FOR SALE**CLAIRE WINDSOR  
ROBERT ELLISADOLPHE MENJOU  
TULLY MARSHALL**WHY MEN LEAVE HOME**LEWIS STONE  
ALMA BENNETTHELENE CHADWICK  
MARY CARR**THE ENCHANTED COTTAGE**

RICHARD BARTHELMESS

MAY McAVOY

**THE MARRIAGE CHEAT**

LEATRICE JOY

PERCY MARMONT

**FIRST****NATIONAL***Once a Week Every Week*

Make Yours the Leading Theatre of Your Community

PUBLISHED BY  
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED  
259 SPADINA AVENUE, TORONTO



# Here's Your Chance for a "Killing"

*Your "Mailmen" Will Fill Your House For You*

# "THE MAILMAN"

## Emory Johnson's Grand Epic of the Screen

The fourth of the sensational Emory Johnson  
Successes---the Biggest Box-office attraction  
of them all.



CANADIAN PREMIERE  
IN AUGUST

### Grand Opera House, Toronto

Under the Auspices of the Federated Association of  
Letter Carriers of Toronto.

---

## FILM BOOKING OFFICES

TORONTO - 277 Victoria Street  
MONTREAL - Albee Building  
ST. JOHN - 39 Waterloo Street

WINNIPEG - 504 Hargrave Street  
CALGARY - 405 Eighth Avenue  
VANCOUVER - 533 Granville Street

*Before Buying Pictures Read The Digest Advertising Pages.*

**CANADA'S  
MOTION PICTURE  
TRADE PAPER**

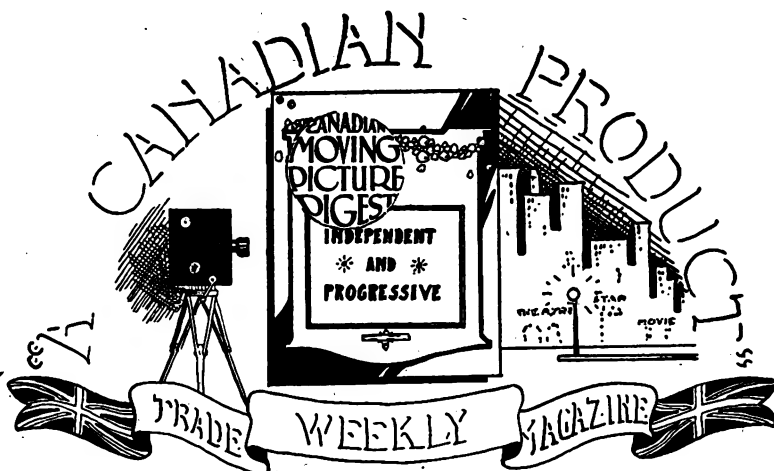
The Canadian Moving  
Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

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VOL. 16, No. 12

TORONTO, CANADA

JULY 19th, 1924

## *The Death Warrant*

**T**He second prize winner on the "Seven Modern Wonders of the World," a contest introduced by the American Magazine, mentioned Motion Pictures as one of the Seven Modern Wonders.

"I name Moving Pictures because of its wonderful power of recording important events in a lifelike form, the good entertainment it affords all classes of people and its usefulness in education and industry," said the winner.

I wonder how many of us who are directly interested in Motion Pictures realize just how wonderful as an invention or discovery it is, its appeal to all classes of people, and its usefulness from an educational and industrial standpoint.

When the M. P. T. O. sold the United States Government the idea that the Seat Tax should be repealed and the Amusement Tax eliminated, the position of Motion Pictures from its useful and educative possibilities was stressed: and it was not due to the fact that the M. P. T. O. officials were good salesmen only that they met with a substantial and notable success.

The government is a shrewd business man, running the business of a great country; and shrewd enough to realize and understand that it takes money to engineer a country's business properly, that the money must be secured from taxes and the taxes levied upon that which is taxable. The M. P. T. O. recognizing the educational and industrial as well as the community service on the screen, realizing its national and international importance placed facts before the government which were evidence enough for any discerning person of intelligence to contact.

The government was asked to consider one of the most widely discussed, one of the most popular of industries. They knew their subject well. Prejudiced perhaps because of unguided and promiscuous methods of publicity, the real values were dimmed until our exhibitors weighed for them the good and the bad and proved that the good was predominant.

If only this spirit of believing in ourselves, in what we represent would prevail. If only we became imbued with a pride in our Industry, a desire to make it a tremendous enterprise, not only from a financial standpoint, but from a position of being "one of the seven modern wonders." If only those who were interested in the actual making of our business could become too proud to be associated with anything that was not sterling. This is not an Utopian dream, something as ephemeral as Plato's Republic, this is reality, possibility, needing

no supermen or supereffort. It is simply a drawing away from the kind of business methods which "eats 'em alive."

The newspaper is universal in its appeal as is the screen, with a margin of interest in favor of the screen. The newspaper has its sensationalism, it records the disasters and the passions which over take and engulf mankind. It deals with every phase of life which the screen deals with and yet it is looked upon with pride by those who are responsible for its publication and by the public. It is respected as a business institution, it is courted by governments, the freedom of the press is an unwritten law.

The screen should enjoy just such a position. It can if we unite our efforts to give it a standing. It does not rest with the public, with the government, it rests with us, each one of us individually and us collectively.

There are distributor organizations and exhibitor organizations, producers and players associations also, there should be a law as unalterable as that of the Medes and Persians in regard to any move made by anyone in this business which will have a tendency to invite adverse criticism, detract from the dignity of the screen.

Some have said that our business is so scattered that it is hard to regulate it. Observation has proved that the "scattered units" have not been the offenders. Even the great have stooped to the sewer-mentality for gold:

Maurice Jenks, manager of the Grand Theatre, Topeka, Kansas is leading in a fight with an organization of women for the elimination of salacious films. Mr. Jenks claims that the worst feature of the films lies in their titles. "There seems to be an attempt upon the part of producers to suggest indecency" he claims. Mr. Jenks stated that Will H. Hay's recent action in making Paramount change eighteen of its Famous Forty Titles came after the fight in Kansas had been made. What precipitated the fight is the question which should concern us.

Lila Day Monroe, chairman of the Good Government legislation committee sent a letter of protest against the showing of sex films to Charles B. Griffith attorney-general of Kansas. The Topeka State Journal is one of the leading movers in the protest, the public are taking sides and it is much more than a "tempest in a teapot." A government organization is striking at Motion Pictures, not at some individual player or producer but our business. What are we waiting for the Death Warrant? One state means the United States, the United States and Canada comprise the American continent. It is our affair.

—RAY LEWIS.

### **"Welcome Stranger" Made the Grade On Broadway**

Among the great Broadway stage successes adapted to the screen and scheduled for release the coming season, is "Welcome Stranger" starring Florence Vidor, made by Belasco Productions under the direction of James Young.

"Welcome Stranger" was a sensation on Broadway and gave George Sidney one of the greatest roles in that brilliant comedian's career. The play was written by Aaron Hoffman, and the screen adaption, edited and titled by Katherine Hilliker, follows the stage version closely.

The story is clean comedy of the "Potash and Perlmutter" class, with an undercurrent of humanity that throws the humorous situations into high relief.

"I cast my bread upon the water and it came back sandwiches," is the recurrent phrase of the leading comedian, a character of Hebraic extraction who demonstrates to a New England community that "one touch of nature makes the whole world kin."

Florence Vidor has one of the most appealing roles of her career in this delightful comedy. Dore Davidson, who scored a distinct hit in "Humoresque," plays the role made famous by George Sidney. Lloyd Hughes is the juvenile. Others in a really notable cast are: Virginia Brown Fair, Noah Beery, Robert Edeson, Wm. V. Mong and Fred J. Butler.

James Young, who is responsible for this excellent comedy, is one of the foremost directors of the day. Amongst his latest successes are "Trilby," "Omar the Tentmaker" and "The Masquerader," First National productions.

### **Valuable Equine Insured as Star For Hundred Thousand**

Fred Thomson, star of the Western pictures being released by the Film Booking Offices, and owner of the famous horse Silver King, appearing on the screen with him, has insured the equine star of the movies for \$100,000 against loss arising from death caused by fire, lightning, tornado and against accidental injury.

The Dwight C. Leeper Company, insurance brokers, 512 Fifth Avenue, New York, are handling the policy through the Hartford Live Stock Insurance Company of New York. The policy "covers" Silver King for a period of one year, at a premium of \$5,000.

### **Pathe Present Really Fine program Through All Regal Exchanges**

**A**NNOUNCEMENT is made by Pathe that during the season 1924-25 that company will have no less than 104 two-reel comedies. These will come from the studios of Mack Sennett and Hal Roach and will be the work of some of the greatest comedians appearing on the screen.

In addition to these two-reel comedies, there also will be fifty-two single reel Hal Roach comedies, 52 Aesop's Fables, 52 Topics of the Day, the Pathe News (weekly), Pathe Review (weekly) and several other novelty reels. Then there will be four new serials.

Pathe long has enjoyed the reputation of putting out chapter plays that have proved real money-getters for exhibitors. Pathe also will release during the coming season two new Harold Lloyd feature length comedies, as well as re-issuing the entire line of two-reelers that made the comedian famous. Regal Films Limited will again be the Canadian distributors for all Pathe subjects shown in the Dominion.

### **Ann Cornwall Joins Christie Comedy Forces**

**A**NOTHER popular farce will now adorn the two-reelers in the person of Ann Cornwall, well known player in feature pictures, who has joined the Bobby Vernon comedies as leading lady. She is to make her first appearance in the first of Bobby Vernon's series of comedies which he has started on for release through Educational beginning in September.

Miss Cornwall's name has been associated with leading dramatic companies, and some of her recent portrayals will be remembered in the George Fitzmaurice production "To Have And To Hold," with Barthelmess in "The Seventh Day" and also in "The Gold Diggers" and "Dulcy."

### **Two Pretty Stars Are Cast in "Empty Hands"**

Norma Shearer and Gertrude Olmstead are included in the strong cast which will support Jack Holt in "Empty Hands," the Arthur Stringer novel which is being produced by Victor Fleming.

Charles Clary, Hazel Keener, Ramsey Wallace, Ward Crane and Hank Mann complete the supporting cast.

### **Thomas H. Ince Renews Contract First National Will Make Six Specials During New Season**

Contracts have been signed, whereby Thomas H. Ince, the noted producer, renews his distribution arrangement with First National Pictures, Inc. The new contract covers a third year of cordial affiliation between Mr. Ince and First National.

Negotiations which have been in progress for several weeks between Mr. Ince and First National and a general agreement for renewal was effected between Mr. Ince and the Board of Directors of First National at New Orleans late in April, although the formal contracts have just been signed by Robert Leiber, president of First National and Colvin Brown, Eastern Representative of Mr. Ince and Vice-President of the Ince Corporation.

The contract calls for six Thomas H. Ince special productions for delivery during the coming season. Two of the stories have already been selected by Mr. Ince. They will be Kathleen Norris' big novel, "Christine of the Hungry Heart" and "Dr. Nye," the new and popular story from the pen of Joseph Lincoln. "Christine" is generally conceded to be one of Mrs. Norris' most popular stories and "Dr. Nye" is reported by the biggest seller of Joseph Lincoln's career.

The consummation of the contract between Mr. Ince and First National indicates the most active year in the history of the big Ince Studios at Culver City, California, for, in addition to the six First National specials, Mr. Ince will make "The Last Frontier" from Courtney Riley Cooper's story of the American west, and possibly one other picture of the same proportions.

Mr. George Jeffrey and Mr. Claire Hague of Canadian Universal left Toronto, Saturday July 12th for an inspection tour of their offices in Canada.

### **WANTED**

King George Theatre, Niagara-on-the-Lake, fully equipped, runs 6 nights weekly, seating capacity about 600, has stage and scenery for vaudeville. Steel construction, built 1915 at cost of \$14,000. Equipment includes 2 Powers machines and Rheostat as good as new. Owner willing to sell at sacrifice on account of illness. Write **GEORGE REID, KING GEORGE THEATRE, NIAGARA-ON-THE-LAKE, ONT.**



# Pictures in Toronto

By HECTOR CHARLESWORTH

(Exclusive to THE DIGEST.)

I HAVE lately seen two film plays which, though differing in story and in the social environment of their heroines, bear inner resemblances to each other, inasmuch as both belong to what might be called the "Perils-of-Pleasure" class of tale. The two pieces in question are "The Perfect Flapper" exploiting Colleen Moore, and "Manhandled" featuring Gloria Swanson. Both plays present situations in which young girls come very near losing their life's happiness by taking chances with men and going in for wild parties; and pointedly enforce the moral that love flourishes best in the quiet life. No doubt a great many young people will see these pictures and be touched by the sorrows of their heroines without having their longing for a good time seriously impaired. I dare say that while a young girl in say, Lethbridge, might be really satisfied and pleased when Tessie McGuire in "Manhandled" gives up her luxurious friends among New York's wealthier classes that she may devote herself—to the honest automobile mechanic she loves; nevertheless the same young lady would give a good deal to be present just once at one of the lively studio parties where Tessie shines.

"Manhandled" interested me particularly, for I have known Arthur Stringer its author since the days when he was a minor poet and major football player at Toronto University, just before he cut his teeth as a writer on the Montreal "Herald." In this story I admire the taste and imagination with which he has revamped the old theme of the girl in humble life pursued by unscrupulous lovers, and given it not merely fresh picturesque interest, but real human feeling and plausibility. The story ran originally in the "Saturday Evening Post," and in transferring it to the screen, exaggeration and false melodramatics have been carefully avoided. The human side of the tale, rather than its sensational possibilities, seems to have chiefly interested the producers. But the matter of paramount interest to me in the production was the deft and beautiful acting of Gloria Swanson as Tessie McGuire. I do not hesitate to say, on the strength of this performance alone, that Miss Swan-

son is the most deft, finished and interesting of the many film actresses whose work I have witnessed of late; and to add that the spoken stage itself boasts few performances so vivid and expressive in a pantomimic sense as her Tessie McGuire. Both on the screen and in the spoken drama one principle remains dominant with thoughtful critics of the technique of acting. The actress who can say most with the least demonstration; who can tell a whole story with a swift glance or inevitable gesture, is the one who best establishes her claims to be an artist. That Gloria Swanson is an artist to her finger tips, who seems to get effects by instinct that directors spend long and weary hours knocking into the heads of other stars, no one who has seen her performance in "Manhandled" can doubt. The charm, crispiness and delicacy of her comic acting came as a surprise to me. I have enjoyed little familiarity with her work; and on the other occasions when I have seen her on the screen she seemed rather drab and serious, though possessed of ease and sincerity above the average; but the range of expression she displays in this picture of a shop girl who is taken up by the fast-living men of the literary and artistic New York set, covers many phases of humor and sentiment. There was something quite lovely in the underlying passion she managed to suggest in her scenes with Tom Moore who played the rough mechanic Tessie really loves; and the use she made of her eyes and mobile countenance was at all times captivating. For real subtlety some of her minor scenes, as when she looked nervously as the costumier Riccardi, trying to find out just what he is up to, could not be bettered. For such a piece as "Manhandled" an actress of peculiar subtlety and charm was indispensable to make Mr. Stringer's story carry conviction; for it must be admitted that a shop girl whose natural personality and humor can interest novelists and sculptors and cosmopolitan business men is one shop girl in a ten thousand, a very exceptional personality. That Miss Swanson makes her at all times natural, believable and charming is an artistic triumph from any point of view. If every film actress were as clever as Gloria Swanson, dramatic critics would regard the film drama more seriously.

THOUGH as an artist she cannot challenge comparison with Miss Swanson it is easy to understand the popularity of the young actress Colleen Moore with a large section of the public, after seeing her in "The Perfect Flapper," for she has qualities of sincerity and vivacity which naturally strike a responsive note not only among young girls themselves but those who like young girls. The incidents of the play, though possessing certain elements of novelty, did not en masse seem to constitute a very plausible story. The heroine "Tommy" Pember is a lively lass, who does a whole lot of things girls of to-day do, and which their grandmothers did not do. We are asked to believe that all this liveliness which seems so spontaneous in Tommy is really distasteful to her; that she would much rather be sitting at home knitting the socks of the man she loved. There are many ramifications to the story but this is the main idea;—men by their obvious preferences for the sportive, cocktail drinking lasses force the said lasses to resort to wild pranks in order to win the love and attention their natures crave. Consequently Tommy tries to win Reid Andrews, the lawyer, by the only means that seems likely to accomplish the task; and while she succeeds in her aim is insulted and rebuked by him and told that he can never marry such a harum-scarum girl. Then it comes out that she really did not like jazz parties in moving houses and other wild diversions of the California order. All very comforting from the standpoint of strict propriety but it rather took the point out of Colleen Moore's acting, for if ever a young woman seemed to take her fun with real and hearty enjoyment it was the Tommy Pember she presented. But while Colleen Moore has plenty of bounce and vivacity she has good convincing qualities in scenes of pathos and sentiment. The hysterical episodes toward the last were finely played and gave a real sense of the anguish to which the poor kid had been subjected.

In both of these film plays, a great deal more reliance seemed to be placed on the personalities of the stars than on the pictures themselves, and both women had enough vitality to stand the test, which is not true of all film stars by a long shot.

# Exhibitors Invited to Attend Premiere of "The Sea Hawk"

Canadian exhibitors who contemplate visiting New York during the summer and early fall are invited by First National Pictures, Inc., to attend the New York pre-release showing of "The Sea Hawk" which began on June 2nd at the Astor Theatre. The picture will be given an indefinite run with two performances daily.

Those exhibitors who will visit New York this season should not miss this opportunity to see First National's biggest picture, and one that has been received with unstinted praise by people connected with rival companies and by newspaper critics. The following paragraphs were sent over press wires from New York to various newspapers in connection with the opening of "The Sea Hawk."

"The Sea Hawk" came up to expectations. It literally stopped traffic on Broadway on opening night and drew a more brilliant audience than has been in attendance at any first night in some time.

Heralded as the biggest picture of the year, "The Sea Hawk" lived up to the prophecies of those who had seen it in the projection room. It held the audience spell-bound, especially during the scenes showing the fight at sea. Never has there been a better sea picture.

It is likely to do for Milton Sills what "The Four Horsemen" did for Valentino—not that Sills has been any unknown up to this time, but despite his unquestioned value at the box office there have been many who have questioned his talent as an actor. In this picture he at last has a role that fits him perfectly, and he plays it as few actors could. He does brilliant work and does it sincerely.

Wallace Beery also scored a tremendous personal triumph; it took time for the audience to appreciate him, yet so deftly did he work up the characterization that not an ounce of effort was lost, and carrying practically all of the comedy relief as he did he deserves praise for his clever acting. He received even more applause than did Sills.

Third, but certainly not last, Frank Lloyd came in for praise for his able direction; he did remarkably well with it and could stand on the merits of this one piece of work alone if he never held the megaphone on another.

It isn't often that you see a picture that makes you want to get right up on the screen and take part in the exciting business. It isn't often that a film will make you want to stamp your feet and shout because of the nervous tension created in you by the swiftly upbuilding crises, or that gives you a lumpy feeling in the throat because of the sheer loveliness of many its scenes.

Yet this is what "The Sea Hawk" does, and more. This new film thrills, excites, amuses, touches and altogether delights you.

Frank Lloyd has combined artistry, technique and common sense in his directing and in doing so has produced one of the best films in years.

Aided by his chief camera man, he has given us some of the best shots of long distance and short range fights between ancient ships which are sheer beauty as well as heart stirring action have never been surpassed on the screen."

Exhibitors who are paying a visit to New York should get in touch with their First National exchange and arrangements will be made by the First National Branch Manager to secure for them complimentary tickets.

## Most Beautiful Italian Noblewoman Plays Leading Role in "Messalina"

To be or not to be the "wickedest woman in the world's history," was the problem that confronted Countess Rina De Luguoro, said to be the most beautiful woman in Italy, when Enrico Gauzzoni, producer-director of "Quo Vadis," asked her to accept the title role in his latest Italian melodramatic spectacle, "Messalina," which F. B. O. will release in early fall. The Countess played the part not her first by any means, and her versatile dramatic ability which reached its heights in this production suggests that Europe has found another Pola Negri.

It is not extraordinary that the countess was discovered by Gauzzoni, for the "Griffith of Europe" as he is called by his countrymen, has long been recognized as one of the real leaders of the cinema art in Europe.

A fine wee son arrived at the home of Wilfred G. Rupay, the popular manager of Griffin's Woodstock Opera House, on June 14th. May he follow in father's footsteps and become a "regular fellow."

## Special Matinee Draws Distinguished Jews of London

A clever and timely stunt was used by James V. Bryson, managing director of the European Motion Picture Co., Ltd., of London, during the run of Baby Peggy's feature production "The Darling of New York," at the West End Cinema, London's most fashionable picture house.

Special invitations were used for a private showing of the picture to the most prominent members of London's Anglo-Jews. The special appeal in this picture is the very clever work done by Max Davidson in impersonating a tender-hearted Jewish shoemaker in the Ghetto of New York.

There was a hearty response to the invitations and the representative list of Anglo-Jews that witnessed the showing included such names as Israel Zangwill, Louis Zangwill, Alfred Sutro, the playwright, Solomon J. Solomon, R. A., Moscovitch, the tragedian, Major Brunel Cohen, M. P., H. S. Q. Henriques, K.C., Sir Alexander Prince, Marion H. Spielman, Sir Samuel Instone, Laurie Magnus, M.A., Rabbi Harris Cohen, Rabbi A. Feldman, Lady Waley Cohen, Lady Lewis and Sir Herbert Raphael, Bart.

## Sam Roy Leaves Regent No Successor Appointed

Sam Roy is no longer assistant manager of the Regent Theatre, Ottawa, according to announcement by Manager Leonard Bishop. No successor is to be appointed.

## Maritimes Fortunate In Getting Good Films

ST. JOHN, N.B.—The re-opening of the Saint John Opera House for pictures was marked by the presentation of two splendid productions, "Rosita" and "The White Rose." "The White Rose" has been shown in all key centres of the Maritimes including all the Spencer Circuit, according to advice from United Artists, St. John.

The past week has seen remarkable pictures at the various St. John theatres, including "Rupert of Hentzau" at the Imperial, and "Monna Vanna" (Fox) at the Queen Square; as well as the two United Artists pictures mentioned. The summer season is upon us and while the attendance is falling off to a certain extent, tourists and those who are forced to spend the summer in town will help to swell the audiences.



**MARITIME REVIEWS**

By ALICE FAIRWEATHER

**Thy Name Is Woman**

METRO

"When is a hero not a hero?" is the thought suggested by the conduct of Juan Ricardo, played by the dashing Ramon Novarro, in this very different picture presented by Louis B. Mayer and shown recently at the Imperial Theatre St. John. It was the oddest plot and certainly left one guessing as to the ending and what became of the characters later on.

Guerita, portrayed by beautiful Barbara La Marr, was the young wife of Pedro the Fox (William V. Mong.) Pedro is older than his handsome wife, and lives the dangerous life of a smuggler among the Pyrenees. Captain Roderigo de Castelar (Wallace MacDonald) gets a share of the spoils and provides immunity from arrest by the Commandante (Robert Edeson.) Suspicion is cast upon Pedro and young Juan Ricardo (Ramon Novarro,) very anxious to win his sergeant's stripes and thus distinguish himself in the eyes of the Dolores (Edith Roberts) the daughter of the Commandante, is chosen to do some detective work. He is promised promotion if he gets proof of Pedro's guilt and the method recommended is to make Guerita fall in love with him. This plan is communicated to Guerita and Pedro by Captain Roderigo, who has a wandering eye himself. Commanded by Pedro, the wife unwillingly consents to act as a decoy and flirt with "Mr. Soldier" while the stolen goods are being safely removed to another hiding place.

It naturally follows that Juan is no match for Guerita who vamps him almost easily, but she cannot fail to see the contrast between the handsome son of Mars and her crafty old man. She betrays Pedro to the soldier and then dares the Spaniard to in turn betray her to the authorities. Juan stands this test but fails later when confronted by the husband, who offers him a safe escape on condition that he promises never to see Guerita again. Guerita's love for Pedro returns when she sees his cleverness and the weakness of her lover, Juan is saved from punishment by the intercession of Dolores.

The picture moves rapidly, and the acting is excellent, especially on the part of William Mong whose "pedro" is a splendid piece of work. Matinee girls will fall in love with Juan and feel that he was asked too much. All he needed to do was to look lovely and he does that to perfection.

Fred Niblo directed this picture.

**Capt. Frank Goodale**  
**Captures Summer Business**  
**By Cooling Theatre**

Capt. Frank Goodale, manager of Loew's Ottawa Theatre, Ottawa, Ontario, is carrying out an extensive offensive against the heat bogey with such good results that there is no question but that the theatre will get a very good slice of business all summer.

One of his first undertakings in the summer business drive was to send out a printed statement by mail to a list of several thousand patrons. Capt. Goodale has always had an up-to-date mailing list for weekly notices, invitations to private screenings, etc. The statement contained a description of the Typhoon fans and blower and other equipment employed in reducing the temperature in the theatre and in maintaining a current of clean, fresh air. The description was couched in characteristic terms, the final sentence being, "So when your collar is wilting and you were wishing you were about a mile from the North Pole, a visit to Loew's will prove a cure for all your troubles."

Another step consisted of the darkening of the entrance and foyer of the magnificent theatre. The main lighting fixtures were turned off entirely while green-dipped bulbs were placed in the wall brackets and in the ornamental lighting standards of the grand marble staircase leading to the boxes and balcony floor. This materially heightened the impression of coolness.

Still another arrangement was the issue of summer uniforms to the usherettes, consisting of white mid-dy blouses and short skirts.

Manager Goodale is also pounding away with his regular newspaper and billboard advertising. An important point is that he has not cut down the Loew Theatre displays in the dailies, believing that good-sized advertisements are more important when the crowd shows signs of faltering than when they are packing the house.

**New Princess, Hamilton,**  
**Will Be a Fine Theatre**

Work proceeds apace on the new Princess Theatre, Hamilton. In general design and decoration the theatre reaches a high standard, while the equipment is of the best. Beauty, comfort and efficiency, the three-fold result sought by the architects, Hall and Deurr, Toronto, who have designed some of the most elegant smaller theatres in the Dominion.

**Van Bibber Series**  
**Begun at Fox Studio**

Shooting has started on the Van Bibber series at the William Fox West Coast Studios, Hollywood, with George Marshall wielding the megaphone. These famous stories by Richard Harding Davis have been put in scenario form by Robert Kerr, with Earle Fox in the title role, Florence Gilbert as "Sylvia," Hallam Cooley as "Travers" and Frank Beal as "Colonel Paddock."

**Lloyd Hamilton's Latest**  
**"A Self-Made Failure"**

Lloyd Hamilton has been in New York conferring with E. W. Hammons, president of Educational Film Exchanges, Inc., regarding production of a new series of Hamilton Comedies for distribution through Educational Film Exchanges, Inc.

Hamilton has just finished work on the feature picture, "A Self-Made Failure" which will be distributed by First National and for which he was loaned to the producing company by Mr. Hammons.

**New York M. P. T. O.**  
**Split Up Into 3 Zones**

Division into three zones—New York, Buffalo and Albany, with the state organization replaced by the Theatre Owners Chambers of Commerce, is the plan for the reorganization of the M. P. T. O. of New York State, which was broached at an executive meeting held on Monday at the Buffalo Convention. A sub-committee to work out the detail was chosen, and it is thought the new idea will be welcomed and adopted. It is proposed to have a paid executive secretary to handle state matters.

**Life Size Pastels**  
**By Local Artist**  
**Advertise Theatre**

H. F. Kells is a young artist of Ottawa, Ontario, who has been making a name for himself and, incidentally, has been helping to advertise the Regent Theatre, Ottawa, through his artistic painting of scenes from current attraction at the theatre, the manager of which, Leonard Bishop, has been displaying the works of art in the big window of a local piano store, Willis and Company. A pastel sketch of "Beau Brummel" drew much attention. These pictures are almost life size.



## Sydney S. Cohen's Retiring Presidential Speech

(Continued from last issue)

*Address of Sydney S. Cohen, Past President of the M. P. T. O. at the Boston Convention. In our previous issues were reported a summary of the development of this Organization sponsored by Independent Exhibitors, the protective measures followed and the widening recognition of the Exhibitor in relationship to the Community, City and National Government. The fight for the abolition of the Seat Tax and the revision of the Admission Tax which is to save the Exhibitors millions of dollars yearly, was described, the good work done at Washington being narrated in detail. The arrangements for a National Motion Picture Day or Week, according to the discretion of the Committee, after the order of National Vaudeville Week. The Menacing Producer Theatre moves—tending towards a centralization of screen control. Theatre Owners up to this period content to solve problems without Government interference.*

Ed.

Theatre Owners know their position with the public. They know that as the custodians of the Screen they are community leaders and serve the general welfare of every section in which their theatres are located. They need have no fear of official inquiry. It would seem therefore that this ruthless invasion of public rights through this centralizing of Screen control should be made the subject for such official action as will restore to the people the rights already taken and prevent future trespass on this public domain of a free Screen Press.

Producer ownership of theatres is wrong. It is a perversion of good business ethics. It should stop at once or we Theatre Owners should decide on one of two courses. Either stop it by and through entirely adequate legal processes or a concentration of buying power for protective purpose, and throw down the gauntlet to these Producer monopolists and arrange with Independent Producers to back their efforts by taking their product.

We cannot close our eyes to the situation. It is upon us in two ways. It threatens the extinction of the Independent Theatre Owner and Independent Producer as factors in our industry, and in a dangerous way invades public rights by establishing an oligarchy, entirely out of harmony with real American sentiment, to secure control of the Screens of the country.

### GOVERNMENT OFFICIALS INTERESTED.

A note of warning was sounded at a hearing before the Patents Committee of the United States House of Representatives the other day in Washington by Mr. Nathan Burkan, a New York Attorney, who called attention to the monopolies and trustification processes existing in the Motion Picture Industry, and mentioning particularly the case of a Theatre Owner in Peekskill, New York, from whom film was withheld and who was denied an opportunity of operating his theatre, almost resulting in the virtual destruction of his investment and indirect confiscation of his property.

This attorney explained how it was necessary for him to take the matter to the higher Courts of the State to secure justice for his client.

The impression created in the minds of some of the Congressmen was one that makes it necessary for all of us to think seriously of the developments in this Industry along certain lines, as it may mean, if not corrected, Congressional action.

Such an eventuality would be very disastrous in my opinion and every effort should be made to prevent it; but it is absolutely essential to call the attention here of these forces bent on control and centralization in this industry.

If some forces endeavoring to control this industry honestly desire to prevent such official inquiry, they had better make up their minds to forsake their present greedy processes and leave some of the profit with the local theatre owners throughout the country. A theatre owner, because of the hazardous nature of this business and the large financial interest involved and the great amount of effort put forth, is entitled to get a fair opportunity for a return on his investment of money and enterprise.

No Independent Theatre Owner in any territory can successfully compete with Producer-Owned Theatres, as squeeze plays can be exerted all along the line to drive independents into submission or out of business. One set of theatres can be run at a loss if necessary, to hammer independents in a given territory and then when they are broken the same action can be repeated elsewhere, until through the processes of elimination the independents are forced out all along the line. This is the problem of the hour now. How will we handle it?

(To be Continued.)

## TIPS FOR PROJECTIONISTS

When using two-bladed shutter be sure and project at least 1,000 feet of film per minute to avoid flicker. Two bladed shutters should never be used on D. C. as the three-bladed shutter gives much better results when properly fitted to local conditions.

—GUY E. McALLEN.

### Vitagraph's "Glorious Betsy"

By Rida Johnson Young

"Glorious Betsy" a romance of the Napoleonic era, with its scenes laid in Baltimore and Bordentown, is announced for early production by Vitagraph. Its author is Rida Johnson Young, one of the most famous of American writers, who has been equally successful as author of novels, plays and musical plays. Among her works are included "Little Old New York," the operettas "Maytime," "Sometime," "Naughty Marietta," "His Little Widows" and "The Dream Girl;" "The Boys Of Company B," "Captain Kidd Jr.," and most recently, "The Rabbit's Foot" and "Cheer Up," for the Dramatists' Theatre.

"Glorious Betsy" as a play was a tremendous success as a starring vehicle for Mary Mannering and gave that popular actress one of the best roles of her career. Its story is one which proves the old adage of "truth being stranger than fiction." The writing of it was inspired by the career of Elizabeth Patterson, belle of Baltimore, who won the heart and hand of Jerome Bonaparte, younger brother of Napoleon Bonaparte, marrying her against the royal and imperial wishes of his august brother.

Casting will start on "Glorious Betsy" as soon as J. Stuart Blackton can find a star who looks as if she could charm a king.

### Manager Egan's Father

A Pioneer Winnipegger

One of the pioneers of Winnipeg at the Jubilee Celebration was John J. Egan, father of "Pete Egan," well known theatrical manager, now guiding the destinies of the College Theatre. Mr. Egan, Sr., is the only survivor of the Egan Bros., Railroad contractors of by-gone days, who built many miles of railroad for the C. P. R. and C. N. R. Railways. The Egan Bros., six in number, with their father, Anthony C. Egan, landed in Fargo N. D. in 1872 and proceeded to Winnipeg the following year. Mr. Anthony Egan, their father, had the honor of laying the track across the Red River from St. Boniface on the ice when the first engine came across to Winnipeg.

## Wall Street and The Film Industry

"Journal" Devotes Five Articles To  
Analysis of Film Finance.

The increasing importance and appeal of the Motion Picture Industry, to public and investors alike, is dealt with at great length in a series of five special articles, contributed to the "Wall Street Journal" by F. W. Boynton. The following extracts emphasize the chief elements of the motion picture, both as entertainment and investment.

"Although several 'movie' stocks are now listed on the Stock Exchange and bankers and financiers are on the directorates of some of the leading companies, the motion picture industry has not made clear to the public its essential relation to business investments.

"The industry is fundamental because it meets a human need, and meets it at a price within the reach of all. The vast majority of picture theatres in America charge less than 50 cents for their best seats, the average being nearer 25 cents.

"The motion picture appeals to the masses. It commands numbers, and commands them in a greater degree than any form of entertainment. The average weekly attendance at the film houses in the United States is 50,000,000.

"The motion picture is not merely entertainment in its appeal. It is an accurate reflector of industrial conditions, the use of machinery, and the ways of commerce and trade.

"These facts are an important part of the business story of the industry. They show that, considered investment-wise, the motion picture has a universal base.

"These facts have an intimate value for the world of finance. They mean

that the motion picture industry is no provincial thing, limited to a few. Not only is the picture universal in appeal, but it is easily transported. All it consists of, physically, is film in a small can. There is no difficulty and no heavy expense in getting it anywhere you want to send it. It occupies little space in shipment, but it is a magic thing when it is run through a projection-machine and shown on the screen.

"From a peep-show in a dirty, ill-kept store less than 20 years ago the motion picture has moved up to eighth place among the leading industries of the United States. It began as the cheapest kind of commercial novelty. It has already reached the estate of an art.

## New Jersey M. P. T. O. Elects New Officers

Joseph M. Seider, a young and outstanding leader in organization matters, was elected president of the New Jersey M. P. T. O. at their convention held at Asbury Park a few days ago. Further steps are to be taken towards securing the legalizing of Sunday opening.

## Debut of Denny's 7-Year Old Kiddie

Barbara Denny, aged 7, daughter of Reginald Denny, appeared before a motion picture camera at Universal City in "The Husbands of Edith," in which her daddy is co-starred with Laura La Plante.

## Maurice Milligan Still Forges Ahead

M. A. Milligan, formerly of Winnipeg and Toronto, Paramount branch manager at Cincinnati, has taken over the duties of district manager of District No. 10.

## Motion Pictures Help To Change Gold Mine Methods

The combined efforts of two University of Toronto professors and the Province of Ontario Motion Picture Bureau, have led to South African gold field experts adopting new methods of crushing ore.

Professors H. E. Haultain and F. C. Dyer of the University of Toronto spent many weeks to disprove the hitherto accepted theory concerning the crushing of ore, particularly gold ore. Upon conclusion of their work, the two professors sought the assistance of the Provincial Motion Picture Bureau, which made a slow motion film of the process by which ore is crushed by balls in tube mills. The picture substantiated the findings of the two professors, and attracted widespread interest in mining circles throughout the world, as it completely reversed the existing theory on the subject, and as a result, it is expected that the cost of crushing ore will be materially reduced.

News of the picture reached the Transvaal Chamber of Mines, Johannesburg, South Africa, and an inquiry as to price and delivery of the film was at once sent to the Motion Picture Bureau. Terms were satisfactorily arranged, and, at cost of price, the film was supplied to the South African inquirers, representing one of the largest, if not the largest, gold fields in the world.

## Paid Organizer for Illinois M. P. T. O.

A paid organizer and business manager is to be engaged by the Illinois M. P. T. O., to come with the expected expansion of the organization.



Scenes from "The Code of The Wilderness," a David Smith production, released by Vitagraph with John Bowlers, Alice Calhoun, Alan Hale and Otis Harlan in the leading roles. This is a dramatic story of a girl, bred in the East, who learns the man made laws of the range.



### Stop the Press News

Mr T. C. Taylor returned to Toronto after a strenuous three weeks tour through Western Canada. Mr. Taylor said he would cover Canada in three weeks and be back in Toronto by the fifteenth of July. He evidently knew what he was talking about. Reports business showing signs of a quickening process. F. B. O. pictures popular. A. E. Roberts formerly manager of the Universal St. John Branch was appointed manager of the F. B. O. office at Calgary.

\* \* \* \*

Mr. O. R. Hanson returned from convention of Educational forces held at the coast. When asked about proceedings Mr. Hanson stated that the convention was not so much a business affair as a combination of business and pleasure. We quote Mr. Hammons for further elucidation, "This convention comes as a reward to you for the best season's business in our history as a national distributing organization. Our spring business has been most exceptional, and this condition is continuing right into the summer months. With the addition of the Larry Semon Pictures our programme for the next season is by far the finest we have ever had and we look forward confidently to a new record in the coming year." Excerpt address of welcome to branch managers.

\* \* \* \*

Canadian exhibitors will have an opportunity of meeting three prominent executives of the Warner Bros. organization who are making a transcontinental tour of every "key city" in the United States and Canada, for the purposes of conferences with prominent exhibitors, exchange executives and the press.

Mr. S. L. Warner one of the four Warner Bros., Mr. Sam E. Morris, General Sales Manager and Mrs. Pearl Keating, scenario Editor will be the visitors, while Mr. Frank Hagerty will act as advance representative arranging for the various conferences and meetings.

\* \* \* \*

John B. Rock, general manager of Vitagraph Inc., visited Toronto the week of July 13th. Mr. Rock then proceeded to Montreal. In an interview with him he said, "Vitagraph operates no theatres, it produces and distributes pictures to rent at live and let live prices. Vitagraph delivers its pictures on the date of promise. Vitagraph's salemen's word is backed

### WANTED

Wire rock bottom price on a Wur-litzer Player. F. O. B. shipping point, also condition and how old, number of rolls with player. F. B. ARMOUR, BOX 61, MIDDLETON, N. S.

by the oldest and soundest Motion Picture Company in the world." Good enough:

\* \* \* \*

For supplying "safe dependable current for exits, lobby, ticket booth and projection in time of emergency and when the house "goes dark" through failure of central station current" Kohler company have manufactured the Kohler Automatic Light and Power which was on exhibition at the Copley-Plaza Hotel during the M. P. T. O. convention, Boston. Exhibitors who visited there will remember the interest this exhibition aroused. Owners of small theatres are using it for their sole plant source of power for projection, saving cost of a converter, for the Automatic generates 110 volt direct current. Throwing a bright, clear unflickering picture for about 200 feet. The Kohler company was established in 1873.

\* \* \* \*

The pre-view showing of "The Sea Hawk" at the Regent during convention of the Famous Players Canadian Corporation had many additional visitors. The picture is one of the exceptional ones that we are always longing for, but so rarely secure. See Hector Charlesworth's review in the issue of Aug. 2nd.

\* \* \* \*

C. H. Moody who was added to the staff of the Digest was forced to resign on account of illness.

\* \* \* \*

It is reported that Percy Hutchison is having great difficulty in selecting the plays to be presented during his Canadian tour under the direction of Theatrical Enterprises Ltd. Since the first announcement of his coming visit Mr. Hutchison has been deluged with letters from his many admirers in Canada requesting him to again present "The Luck of the Navy" "Brewster's Millions," which he lately revived in London, and "General Post." It has been definitely decided to open the tour with "Bulldog Drum-

mond," but the popular English star is still in a quandry as to whether he should bring back the old favorites or to make up the balance of his repertoire with new plays among which is "The Havoc," one of the outstanding successes of last season in London.

\* \* \* \*

The sales plan issued from the office of the vice-president of the producers Distributing Corporation, and distributed to managers only has a genuine sincere outline of policy which again makes us feel hopeful for the security and future of our business—an excerpt reads as follows;—

"In Production—Superiority"  
"In Distribution—Service"  
"To the Public—Satisfaction"  
"To Exhibitors—Success"

\* \* \* \*

The second annual convention of the Motion Picture Theatre Owners of Canada will take place in September. Toronto and Montreal both eager that the convention shall be held in their respective cities. A convention is not only a social function but an assembly of business men, who have organized themselves for their protection, meet in conference to discuss what has transpired in the Industry during the past year which concerns them directly, what is about to transpire, or likely to happen, what has been the work of the organization in relationship to past and coming events.

Noting this particular angle of conventions, namely the business to be discussed and considered, it is necessary that the convention shall take place in that particular city which is the most convenient for exhibitors.

\* \* \* \*

In the development of the energies of the Motion Picture Theatre Owners of America, President M. J. O' Toole today added the following members to the National Executive Committee: James Dunlevy, Akron, Ohio; J. B. Wilson, Covington, Ky.; and David J. Hennesey of Newark, New Jersey.

All of these appointees have been approved by the Board of Directors and will add materially to the strength and influence of the National Executive Committee, all being outstanding Theatre Owners in their respective localities.

\* \* \* \*

President M. J. O' Toole, and National Director Sidney S. Cohen and R. F. Woodhull attended one of the largest and most important meetings of the Maryland Association of the M. P. T. O.—The State President Frank Durkee presided at the business sessions and banquet—while Major Pennington of Havre De Grace, welcomed the delegates and bestowed upon them the key of the city.

### FOR SALE

A live showman as partner in Road Show proposition. Have new auto truck, machines and equipment in A-1 shape. Experienced road-man with a little capital preferred. Have operator. Act Quick. Apply JOHN BLOHN, CHESLEY, ONT.



## Ed. Gilmore

Know him? He doesn't know much about sleeping in a Pullman, but he's there 1000% when it comes to selecting box-office attractions.

He purchased---

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# PACE-MAKING THE INDUSTRY

*The second nine of twenty-seven pictures to be released between July 27th and January 25th.*

|                            |                          |
|----------------------------|--------------------------|
| DOCTOR NYE.....            | THOS. H. INCE PRODUCTION |
| Untitled.....              | CONSTANCE TALMADGE       |
| WILDERNESS.....            | CORINNE GRIFFITH         |
| IN EVERY WOMAN'S LIFE..... | VIRGINIA VALLI           |
| CLASS MATES.....           | RICHARD BARTHELMESS      |
| THE SILENT WATCHER.....    | FRANK LLOYD PRODUCTION   |
| Untitled.....              | BEN ALEXANDER            |
| IF I MARRY AGAIN.....      | SYLVIA BREMER            |
| SO BIG.....                | COLLEEN MOORE            |

FIRST NATIONAL won the leadership of the motion picture industry for the past season and is putting forth twenty-seven reasons why it will retain the leadership next season. Next week you'll find the third nine listed on this page and when you compare the "27 PACE-MAKERS" with anything in the field, you'll have a d—— good reason for signing

## FIRST



## NATIONAL

*One A Week Every Week*

*Before Buying Pictures Read The Digest Advertising Pages.*

# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 13.

TORONTO, CANADA

July 26th, 1924

---

**Grab the Rib-buster of  
the Summer Season!**

**Larry Semon**

supported by

CLAIRE ADAMS and CHARLIE MURRAY

in his first big feature length comedy

**"The Girl in the Limousine"**

Every picture fan wants to laugh and here you have  
the longest and loudest of the season. It's six thousand  
feet of thrilling frolic and ready for your theatre now.

*The Best Guarantee is that it is*

**A First National Picture**

Play One A Week Every Week

---

PUBLISHED BY  
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED  
259 SPADINA AVENUE, TORONTO



# Hodkinson Pictures Evolves Producers Distributing Corp.

**Joe Plowright Again Assumes Directorship in Canada.**

**Widely Read Stories--Directors  
and Stars of Exceptional Ability  
--Business Direction by Finan-  
ciers and Showmen.**

**T**HE career of the Hodkinson Pictures Corporation in Canada has been a source of surprise to the trade here, who have watched this organization through its fluctuating stage, gradually growing more staple and sound in the quality of its product and the efficiency of its service.

Mr. Joe Plowright, who has been associated with Hodkinson in Canada ever since their introduction here was born in Brooklyn, N. Y.

Mr. Plowright was formerly with the Acheson Graphite Co., Niagara Falls, being interested in the advertising sales promotion of this company. He gave himself four years at high school and one year at university in New York City through the medium of selling newspapers, starting in business when he was eighteen years old—perhaps if it had not been for Mr. Plowright the exhibitors would have been minus one of their Independent distributors in Canada, for Mr. Plowright sold Mr. Hodkinson and his directors the idea of distribution in Canada. In a recent interview with him, he disclosed the following information in connection with the inauguration of the Producers Distributing Corporation:

"The advancement, the progress and the complete change in the W. W. Hodkinson Corporation from which organization has sprung The Producers Distributing Corporation is nothing short of phenomenal. It was an unheard of and almost impossible task to build what we have today in The Producers Distributing Corporation.

A little over three years ago Hodkinson entered the Canadian Field through The Canadian Exhibitors exchange, and later this film was distributed by the Famous Players Film Service, Limited, who increased the extent of our distribution services throughout the Dominion of Canada.

But the product as a whole lacked consistency in its Box Office Qualities. We had no producers, no stars, no directors, no authors, etc., to sell the exhibitors, so that they in turn could sell their patrons. We realized that to help the exhibitor we had to step out and secure for him something more than productions, those essentialities that would bring them into his house and when he got them there to give unqualified satisfaction and entertainment. Around this thought, these basic principles of merchandizing we have built up a program that is undoubtedly the strongest and the most diversified of any line-up on the market to day.

Every one of our pictures measures up to a high standard of excellency in Entertainment, a sure fire audience appeal.

You have diversity that is not found in any other program. this means that your line-up consists of different themes, you don't have to pan off on your patrons that same hackneyed theme that has been done over and over again a thousand times, but you give them say a Western this week as in The Harry Careys, next week you give them a Thrilling Melodrama as in Priscilla Dean's latest 'The Siren of Seville.' The next week you give them a sweet love story like 'The Wise Virgin' the next week you give them a comedy of the hilarious type like 'Hold Your Breath' and so on. You just hit their likes, their whims, their pleasures week in and week out with this new program. Every one of 'the pictures' are gems of entertainment in the respective classification of theme.

Not only that but you give them stars, take James Kirkwood Ponjola fame, a great actor, Lila Lee who has co-starred with Tom Meighen in many of his successes, Patsy Ruth Miller that vivacious little comedy actress that is always pleasing to an audience. Priscilla Dean the greatest feminine portrayer of action roles in the Cinema world to-day. In the Siren of Seville her characterizations are even greater than those in the

'Virgin of Stamboul,' its just one of those fast moving gripping tales of Spain that will keep an audience on the edge of their seats all the time and Priscilla does all that you expect she would do in such a story, and so on down the line, stars that have previously pleased, entertained, thrilled and amused thousands are all incorporated in this array of Box Office Winners.

Look over the Producers, the directors everyone with notable outstanding successes to his credit. Hunt Stromberg for instance is the youngest and most promising of Producers in the industry to-day, he started with Thos. Ince a few years ago and his Production of the Siren of Seville is something that will go down in Motion Picture History as an achievement that is unsurpassed. Lambert Hillyer is an old timer working under the personal supervision of Thos. Ince and has to his credit many outstanding successes including the last version of 'The Spoilers.' Al. and Chas. Christie need no introduction their production of comedies speaks well for their ability as producers. In 'Hold Your Breath' and 'Reckless Romance' Christies excel themselves and guarantee entertainment.

Then look over the authors, the well known plays, the books that are picture-turized—success after success. Take 'Welcome Stranger' a film version of the legitimate show that outdistanced 'Lightning' 'Abie's Irish Rose' and is still running in England. Here is an honest-to-God-production, that will guarantee satisfaction, entertainment; and on a whole a real box office winner. 'The Siren of Seville' is from the popular story by H. H. Van-Loan whose works are widely read and whose stories have always proved box office successes. Take Clyde Fitch's great stage successes 'Barbara Frietchie.' here's a picture that needs no introduction to Canadian movie fans, the greatest love story ever told against a back-ground of the Civil War. From a production standpoint this picture is destined to out-gross the play and to prove more interesting than any picture ever made with a war back ground.

We could go on indefinitely elaborating on our program from every angle, but of course exhibitors must be shown more than mere enthusiasm or printed lines on any product; and I hope to make an announcement of a booking combine that has just been closed for a goodly number of these pictures within the last few days that will give them proof sufficient that all the big ones as well as the little ones want our product."



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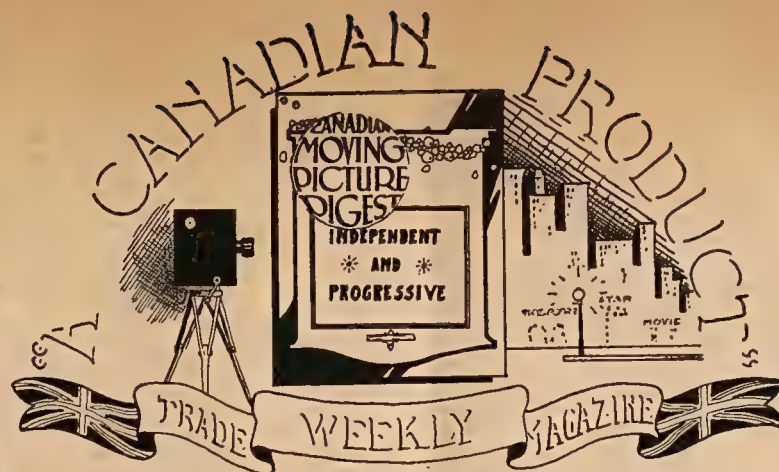
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General Manager and  
Editor-in-Chief

**RAY LEWIS**

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TORONTO, CANADA

JULY 26th, 1924

## Claire M. Patee

THREE hundred U. S. exhibitors, members of the Motion Picture Theatre Owners of America, from New York City to California are now on the weekly mailing list of The Canadian Moving Picture Digest. This is not an invasion of the U. S. During the past nine years our magazine has been in circulation among the U. S. Producers and Exchanges. During the convention of the M. P. T. O. at Boston the majority of the U. S. subscribers was secured, not through solicitations but through the direct request of the exhibitors there assembled.

The following letter is but one of many which we have received. It is from Clair M. Patee, manager and proprietor of the Patee Theatre, Lawrence, Kansas. Mr. Patee's letter head is headed by two interesting lines, "imparting substantial education and gloomless mental recreation through the Moving Pictures, at a trivial cost of your time and money."

Mr. Patee's letter was especially selected since he touches upon a question which shows how easily harmony and understanding can be obtained between exhibitor and distributor, if all exhibitors and distributors were inclined to be as just in their conception of what constitutes right as Mr. Patee. I refer to his consideration of the question "What The Picture Did For Me." However, here is his letter in its entirety.

"I have received a copy of the M. P. Digest and your esteemed letter. The GENERAL APPEARANCE, MAKE-UP and DICTION OF THE EDITORIALS IMPRESSED ME SO STRONGLY THAT I HAD RESOLVED TO SUBSCRIBE, NOT ONLY AS A VALUABLE ADDITION TO MY LIBRARY OF TRADE MAGAZINES, BUT ALSO AS A JUST RECOGNITION AND ENCOURAGEMENT OF YOUR EXCEPTIONAL INDIVIDUAL EFFORTS IN BEHALF OF THE MOVING PICTURE INDUSTRY. I assure you that I will earnestly watch the progress and success you will undoubtedly achieve in adhering to the evident ardent, yet conservative interest manifested in the Motion Picture Theatre Owners of America; and that The Digest will attain the commendable ambition of being the publication of the American organization.

I NOTICE ONE OMISSION IN THE DIGEST THAT PLEASES ME IN PARTICULAR. THAT OF NOT RUNNING "WHAT THE PICTURE DID FOR ME." SO PROMINENT IN SOME TRADE MAGAZINES. I HAVE ALWAYS CONSIDERED THIS DEPARTMENT AN INJUSTICE TO BOTH EXHIBITOR AND DISTRIBUTOR, because there are so many different interpretations of the silent drama, and many are unable to visualize the story or theme of the picture, seeing only the black and white as a still.

Many managers are disposed to measure the real merit only by the box-office. If an exhibitor is located in an agricultural district, his patrons, many of them, especially the farming element, will enthuse when they have seen a picture with a bucking Broncho, a broad brim hat, a lariat and a cow-boy with chaps; but if it is a delightful story of heart interest, gorgeous costuming and stage settings, they will exclaim "Rotten!"

There are two classes of picture patrons—the same as there are two classes of theatrical patrons; and eventually I believe there will be two grades of Moving Picture Theatres—the popular priced theatre presenting comedy, melodrama, wild west programmes exclusively; and the high class presenting big productions. True we have that now to a great extent in the larger cities, but the smaller towns will treat the picture the same as they have theatrical productions, comedy and melodrama will always be popular and do the business, while the big productions will receive meagre support in comparison.

How can exhibitors criticize fairly when communities and likes and dislikes are so variable? What decision can an exhibitor in a College town make regarding a picture presented in a Mining town, where the exhibitor of the latter says, "Great, Nothing better;" and vice versa?

I have frequently presented a picture which I considered excellent, and a few days later read a report of the "Column" saying, "Stay off this one" or words to that effect.

I have found that all pictures are good—true some are better than others; and frequently those costing the least, without any extensive propaganda, prove to be the best.

Thanking you again for your kind letter and The Digest and wishing you abundant success, I am pleased to be, Yours very truly and a BOOSTER FOR THE CANADIAN PRODUCT, CLAIR M. PATEE. Enclosed find Money Order \$2.50 for a year's subscription to The Digest."

It is in accordance with Mr. Patee's ideas that we are reviewing pictures from four different important centres in Canada. Toronto, Montreal, Winnipeg and St. John giving the exhibitors in each of these districts an opportunity to come in touch with the impression the picture created in their particular district.

We have been fortunate in securing reviewers representative of public opinion, the one to be catered to and pleased.

We sometimes review the same picture twice or thrice as it reaches the various territories; not holding up any one individual's opinion as a standard of authority. Thank you Mr. Patee.

—RAY LEWIS.



# Conway Tearle Plays With Colleen Moore in 'Counterfeit'

**Work of Featured Player Makes the First National Actor's Services Much in Demand for Big Productions.**

CONWAY TEARLE, whose work as a featured player in recent First National pictures, such as "Lilies of the Field" and "The White Moth" has made him one of the most popular leading men of the screen, is to be co-featured with Colleen Moore in her next picture which bears the tentative title of "Counterfeit." This will mark the first time Tearle has appeared with Miss Moore. Milton Sills played opposite the petite star in "Flaming Youth," Ben Lyon in "Painted People" and Frank Mayo in

"The Perfect Flapper," a current release.

"Counterfeit" is a story by LeRoy Scott. It gives Miss Moore the role of a temperamental young actress and Tearle the character of a lawyer interested in psychological research, who takes advantage of opportunity to study the "dual personality" of the actress. The picture will be one of First National's "Ten Dreadnaughts" to be issued during the summer months. The release title of the picture has not as yet been decided.

## "Innocence" Passed

### Without a Cut

Tribute to the delicacy and good taste with which C. B. C. Film Sales Corporation produces features, is given by the passing recently of "Innocence," a C. B. C. feature starring Anna Q. Nilsson, without a single cut by the National Board of Review.

The story, which tells of the conviction of a wife, on circumstantial evidence, of being untrue to her husband, is one which, in parts, calls for deft handling and treatment to prevent any trace of vulgarity, and still keep the strength of the original theme intact so that the message the story contained would not be lost in any degree.

This was handled so well by producer Harry Cohn and director Edward J. Le Saint, that it won strong praise instead of any hint of condemnation, and went through with flying colors.

## Warner Pictures Made

### From Season's Best Books

Warner Bros. 1924-25 features are almost entirely from books that have been listed among the "best sellers" during the past year or two. No producing company has made greater strides during the last year or two than Warner Bros. During the season just closing they issued 18 features, and there wasn't "a lemon" in the lot it is reported. Their releases for the season about to open give every indication of being even better than this year, and they are worth the earnest consideration of every exhibitor in making up his lists for the new season. Regal Films Limited are Warner Bros. distributors for Canada.

## Safe at "Christie Corners"

Director Harold Beaudine has begun filming a Christie Comedy which concerns the home life of a safe-cracker, as visualized by Christie's prolific scenario department. Jimmie Adams is the featured comedian and the supporting cast is made up of Vera Steadman, Lincoln Plumer and to the Christie studio after completing Eddie Baker. The latter has returned a long-term contract with the Hal Roach organization.

## "Chu-Chin-Chow"

### Regal's English Feature

### Starring Betty Blythe

What promises to arouse considerable competition in booking is "Chu-Chin-Chow," the picturization of the famous musical comedy which Regal Films will release early in the fall. Betty Blythe is starred in the picture and is supported by a cast of well known English players. It is claimed that "Chu-Chin-Chow" is one of the greatest productions of the 1924-25 season.

## Regina's Screen Players

### Produce This Summer

The scenario for the first Regina-made screen comedy by Mr. W. J. Bird, president of the Regina Screen Players, was read by the company at its last meeting in Regina, Sask. This is the only organization of its kind in Canada. The membership of the company is limited to 50 and the technique of picture making is explained in a practical way at each meeting. One or two screen plays will be produced during the summer.

## Assoc. First National's Own Producing Units Celebrate First Year

First National Pictures Corporation's departure in entering the production field is now a year old. The policy has proved remarkably successful from every point of view. It has furnished a nucleus about which are grouped the pictures from associated producers and directors. The quality of the screen plays which have been made during the past year by First National Productions, Inc., has won the undivided support of franchise holders and other exhibitors.

First National Productions, Inc., is observing its anniversary this week by preparing considerable increased production schedule for the coming season. During its first year it produced eight exceptional successes, for the coming year six feature films are scheduled for production before Fall, with many others to follow.

Under the production supervision of Earl Hudson, First National Productions, Inc., gave the picture patrons during the past year such noteworthy successes as "Flaming Youth," "Her Temporary Husband," "Lilies of the Field," "Painted People," "The Woman on the Jury," and "The Perfect Flapper," and it would indicate from features now in preparation, that the success which these pictures met with will be excelled during the coming year.

"Sundown," Earl Hudson's epic of the disappearing cattle country, and "For Sale," a society drama with an all-star cast headed by Claire Windsor and Adolphe Menjou, are in the final stages of editing.

Beginning this week it is planned to operate three simultaneous production units, and produce at least six feature pictures before Fall. One of these pictures is already in production. Two others will be started within a week. The one in production is "Single Wives," co-featuring Corinne Griffith and Milton Sills.

Colleen Moore and Conway Tearle are to be co-featured in "Temperament," an adaptation of Leroy Scott's "Counterfeit." This picture, to be directed by John Francis Dillon, goes into production immediately.

## Assistant Secretary of Goldwyn Returns to Law

Lewis M. Scheuer announces that has severed his connection with the Goldwyn Pictures Corporation and subsidiary companies, of which he has been Assistant Secretary and Associate Counsel for three years. He will henceforth engage in the practice of Law at 59 Wall Street, New York, his former address.

*Before Buying Pictures Read The Digest Advertising Pages.*



## Stop the Press News

**W**ORLD'S record for worst gross for "legit" show awarded to "Mud," Greenwich Village attraction which played at the Cherry Lane New York. Gross receipts, \$7.00. Trinity Productions produced play. Perhaps this record has long been beaten if the stories about the actors that have had to walk doing night-stands can be credited.

D. W. Griffith's "America" will be called, "Love and Sacrifice" during its London, England run, incidentally the scenes objectionable to Brit-ishers will be deleted.

There is a rumor that a combination is being formed in Germany taking Italy and possibly other European countries to "close the door" on American-made films unless America opens her doors more widely to foreign product. German protests that only about six of her best pictures have been released on the American continent.

Among the stars working in Germany on pictures now we find Lionel Barrymore, Carmel Myers, Edward Burns, Julianne Johnson. Germany hopes to popularize her pictures for U. S. release by employing American artists.

Manager James Sullivan of the King George Theatre St. Catharines, acting in conjunction with Mr. Jake Berman gave the Protestant Orphans' Home of St. Catharines a treat recently when by a special invitation the orphans attended a matinee of "Dorothy Vernon of Haddon Hall."

Representatives of the I. O. D. E., members of the City Council and Mayor Smith were present. Jake was so happy that the kiddies were given a treat that he brought their letter of appreciation to The Digest and extolling the virtues of Manager Sullivan was in such an amiable mood, that a petitioner on behalf of the Consumptive Hospital found no difficulty in securing a handsome donation. Even Jake is human even if he has to occasionally "put something over."

The Tivoli Theatre Toronto is dark. One cannot appear to grow accustomed to the idea of seeing this theatre closed; and we are hoping that it is only during the summer season, although the career of this theatre has appeared to be somewhat fitful.

The Jewish Theatrical Guild of New York has William Morris for president, Dr. Hugo Reisenfeld treasurer, Sam Bernard 2nd vice president, Eddie Cantor first vice-president, Sime Silverman 3rd vice-president, Fred Block financial secretary. The organization invites you if you are of the Jewish race and in the show business to become a member. The objects are fraternal and beneficial and the fee ten dollars yearly.

West Coast Theatres Managers held a convention for four days at the Alexandria Hotel Los Angeles. One hundred and forty-two representatives reported present. Among the speakers, Joseph Schenck, subject Co-operation with Producer, Exhibitor and Exchange—Charles Thall of San Francisco, J. H. Goldberg and H. W. Woodin discussed "Personal contact between Exhibitors and Exchanges, Sol Lesser had for his subject 'What West Coast Theatre Circuit Means to the Picture Industry'—Mike Gore's selection for a topic was "Theatre Construction and Progress"—Harry C. Arthur discoursed on "Closer Co-operation between each department," while Miss Reggie Doren enlightened the delegates on the question of "Public Relations and Civic Duties." There were other speakers who gave addresses and interpreted for us more strongly than ever the good advice in the admonition "Go West Young Man, Go West."

"The Bat" will again tour Canada for about the nth. time during the coming season. Mr. Cliff Shauflle will direct the tour. "The Bat" has great possibilities for a picture.

Douglas Fairbanks before he left Germany is reported to have made arrangements with the West-Concern regarding future co-operation. A Russian story is said to be what Fairbanks is looking for in his next picture. Fairbanks stated that "Russian every day life and history is richer in dramatic moments and possibilities than that of almost any other nation."

At the summer convention of the C. E. A. London, S. Rowson of the Ideal, who is well-known to the Trade on this continent because of his occasional visits and his genial as well as wise showmanship discussed reciprocity in regard to British Films. "It is not the American sales which are missing" said he, "but the lack of proportion of exhibition of British Films on the home screens."

William Elliot is engaged as manager of the Capitol theatre, London, England. The theatre which is rapidly being completed has been leased to a syndicate of which Al Woods, and Ben Blumenthal are prominent members. Metro-Goldwyn pictures may be exhibited if the reported deal which Marcus Loew is said to be putting through is authentic.

All appears to be silent regarding the First National and Educational affiliation. It is this state of interrogation which is prevalent throughout our business which makes it so interesting.

The Canadian National Exhibition will have Moving Pictures among its attractions.

## Howard Estabrook Rushing Through Last Exteriors "The Price of a Party"

News comes from Associated Exhibitors that Howard Estabrook is rapidly bringing his first production, "The Price of a Party" to completion.

For the cabaret scenes, the star cast including Hope Hampton, Dagmar Godowsky, Harrison Ford, Mary Astor and Arthur Edmund Carewe were augmented by Florence Richardson's girl jazz band, a feature of the Casino Restaurant in Central Park, and Claire Luce, dancer from "Little Jessie James," and her partner, Ward Fox, of the musical comedy, "Moonlight." "The Price of a Party" has been set for release the latter part of August. The photoplay is a screen adaption of William MacHarg's Cosmopolitan Magazine story of the same name. It is said to contain all the elements that guarantee box-office insurance and also lend itself splendidly to every form of exploitation, unusual and otherwise.

## Mrs. M. Lavigne Successful as Manageress of Family Theatre, Aylmer

Mrs. M. Lavigne is making a splendid proposition of the Family Theatre in Aylmer, Quebec, a small town just off the map from Hull. One performance is conducted every evening with prices 15c for children under 15 years and 20c for adults. Pictures are changed three times weekly and the programme includes a feature and comedy. A recent week's attractions were "The Heart Bandit," "To The Ladies" and "Merry Go Round." Mrs. Lavigne gets out a house programme for general distribution which carries no less than 15 store and professional advertisements.

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**Canada's Largest  
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Never in the history of the industry has any film exchange been so busy as we are today. We will distribute during the coming season. We are Exclusive Distributors for the following: Associated Exhibitors, Betty Balfour and many State Rights.

The recent amalgamation has made Metro-Goldwyn the strongest producing organization in the world. In stars, directors and production facilities it far outstrips all others. During season 1924-25 it will offer

Included will be a number that will set a new high standard in the motion picture Art. A few of the outstanding features are given herewith.

"Never the Twain Shall Meet," *Cosmopolitan*.

The above are only samples picked at random. There will be no "lemons" in Metro-Goldwyn features. That you can depend on.

During the present season consistently good picture is even better. Note the "Being Respectable," "Tenth Woman," "Three rau, the Lover of Camille Butted In," "The Dark Eleventh Virgin" and "These are only samples. well known "best seller"

Two super feature on being tentatively titled, "I

"Going Up," featuring D  
"The Extra Girl," featurin  
"The Lone Wolf."

**"Chu-Chin-Chow," from  
"Reveille," a Welsh-Pearl  
Betty Balfour in a new s**

Charles Ray in four  
Smith." Three Hal Ro  
"The Up-State Slicker."  
tures, the first being "Th  
special, "Black Shadows.

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Complete  
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 dian Distributors for Metro-Goldwyn, Warner Bros., Pathe,  
 ish Super-Features.

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 Films, Limited

Canada's Largest  
 Distributors of  
 Motion Pictures

## FEATURES

Warner Bros. Pictures were  
 ne-up for the new season  
 0: "Her Marriage Vow,"  
 "Lover's Lane," "The  
 Find Your Man," "Debu-  
 Woman," "How Baxter  
 roadway Butterfly," "The  
 Without a Conscience."  
 er Bros. pictures are from

## ure Comedies

will be released, the first

## Exhibitors

McLean.  
 Normand.

## Features

opera.

## Features

he first being "Dynamite  
 comedies, the first being  
 wonder horse, in two fea-  
 Wild Horses." The Pathe

## PATHE COMEDIES, SERIALS, ETC.

### Mack Sennett Comedies

- 6 starring Ben Turpin.
- 12 Mack Sennetts.
- 6 starring Harry Langdon.
- 12 Mack Sennett Star Series.

### Hal Roach Comedies

- 18 "Our Gang."
- 12 "Spat Family."
- 12 starring Arthur Stone.
- 12 Hal Roach Star Series.
- 12 of a new series.

### 26 Hal Roach One-Reelers

One to be issued every other week.

### Pathe Serials

- "Ruth of the Range," featuring Ruth Roland; 15 episodes.
- "Leatherstocking," by J. Fenimore Cooper.
- "The Fortieth Door." Egyptian romance.
- "The House of Missing," mystery story.
- "Ten Scars Make a Man," western.

### One-Reel Subjects

- Pathe News, weekly.
- Pathe Review, weekly.
- Topics of the Day, weekly.
- Aesop's Fables, weekly.

ing the season 1924-25. It gives the stars, directors and stories  
 ty and great quantity of features and short subjects that we can.

# S, LIMITED

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# Protection Independent Theatre Owner Keynote M.P.T.O. Maryland

**Meeting Largest and Most Important History Maryland Organization — State President Frank Durkee Presides Business and Banquet—Mayor Pennington, Havre De Grace, Welcomes Delegates.**

**T**HAT the protection of the business of the independent Theatre Owner depended absolutely on organization was the keynote of the addresses delivered at the big Get-Together meeting of the Motion Picture Theatre Owners of Maryland here recently by National President M. J. O'Toole and National Directors Sydney S. Cohen and R. F. Woodhull, of the Motion Picture Theatre Owners of America. The meeting was featured by a wide variety of events which included business sessions, athletic exercises, ball game, aquatic sports, banquet and dancing at, and in the vicinity of Hotel Bayou facing directly on the broad juncture of the Susquehanna River and the Chesapeake Bay.

This meeting was the largest and the most important in the history of the Maryland organization and was of a highly representative character in that Theatre Owners from every section of the state were present. The interest manifested in National and State organization matters was of an intense character and demonstrated fully the enthusiasm of the Exhibitors for all the matters along these lines effecting their interests.

President Frank Durkee of the State Organization presided at the business sessions and at the banquet Mayor Pennington, of Havre De-Grace, welcomed the Theatre Owners warmly and presented them with a floral key to the city.

At the banquet Guy L. Wonders, Vice-President of the State organization and one of the prominent Theatre Owners of Baltimore, presided in a most efficient manner. The message of organization was brought to the Theatre Owners in a pointed and definite way by Mr. Cohen who told of the early struggles of the Motion Picture Theatre Owners of America on behalf of the Exhibitors, the weathering of many adverse conditions and the final triumph at the recent Boston convention in bringing the organization to a solid and substantial basis, thoroughly representative of the Exhibitors of the Nation and in a position to fully comprehend all of their problems. He paid a

tribute to the loyalty and determination of the Maryland Theatre Owners as exemplified in their work and especially at the big Havre De Grace meeting.

Mr. Woodhull dwelt on the general advances made by Exhibitors as a class and especially their close adherence to organization and the lines of activity which generated from these moves looking toward the protection of their interests.

Mr. O'Toole spoke definitely of the legislative accomplishments of the Motion Picture Theatre Owners of America. He proved from Government records that the National Organization was directly instrumental in effecting the repeal of the Seating and Admission Tax in the recent Congress and securing the remission of the Film Tax in the 1921 session. He showed where this saved millions of dollars for all the Theatre Owners and several hundred dollars a year for the smallest Theatre Owner in the country and many thousands of dollars in the same period for the owners of large houses.

He said that the Seating Tax was due and payable July and that because of the direct service of the Motion Picture Theatre Owners of America the Exhibitors of the Nation need not pay it to the Government. He said it amounted in itself to enough money and more than would be required to handle the affairs of National and State organizations. This he said was a most fortunate line of circumstances that Theatre Owners would not be required to increase their expenses one cent to maintain both National and State bodies as the money saved on Seating Tax alone would care for both.

This he said was in addition to the money saved on Admission and Film Rental Taxes, both of which were repealed through the efforts of the National Organization.

President O'Toole stated that there was much more to do in this same relation together with protecting the Theatre Owners business in other respects and urged all as a plain matter of business to be active and aggressive in National and State organizations to achieve these necessary results.

One of the features of the meeting here was the presence of so many ladies, evidencing the great interest they are now taking in Exhibitor organization, helping their husbands and

members of the family engaged in that line of effort.

Other officers of the Motion Picture Theatre Owners of Maryland are—Treasurer, Louis Schlichter; Secretary, William E. Stumpf; Counsel, J. Louis Rome; Directors William H. Whitehurst, Frederick C. Weber, Frank A. Hornig, Walter D. Pacy and Harry Cluster.

The additional members of the General Committee in charge of the outing were: J. Louis Rome, Chairman; Guy L. Wonders, Walter D. Pacy, Frank H. Durkee, Charles E. Nolte, Harry Cluster, Arthur B. Price, Louis Schlichter, Julius Goodman, Max Cluster, William Hofmeister, William Tyler, Henry Blum, William E. Stumpf, Harry E. Reddish, Harry Morstein, Ben Cluster, J. H. Whitehurst, Frank A. Hornig, Louis Garman, Frederick C. Weber, Thomas D. Goldberg, Louis Benesch, Eugene B. McCurdy, Charles A. Hicks, Samuel Back, Robert E. Hall, Morris Klein, John G. Volz, L. B. Rever, Harry Silverman, Ben Caplan, J. W. Bauer.

The Ladies' Committee was as follows: Mrs. Guy L. Wonders, Chairman; Mrs. Frank H. Durkee, Mrs. Frank A. Hornig, Mrs. Walter D. Pacy, Mrs. Charles E. Nolte.

## Elmer Clifton Leaves for India to Produce

Elmer Clifton, the producer of Los Angeles, has reached Calgary and has started the arrangements for the filming of the well known novel, "Cattle," written by Mrs. Frances Reeve, whose pen name is Onoto Watanna, and who is western Canada's most noted writer. Clifton is an independent producer and made "Down to the Sea in Ships." The filming will not be done until the Fall and many of the scenes will be made on Mrs. Reeve's ranch at Morley, Alberta. Some work may be done on the E. P. ranch owned by the Prince of Wales. Mr. Clifton is on the way to India where he will select locations for another production he will make this year. About \$50,000 will be spent in Alberta on the making of "Cattle."





# Pictures in Toronto

By HECTOR CHARLESWORTH

(Exclusive to THE DIGEST.)

## "Singer Jim McKee"

**R**UMOR has it that "Singer Jim McKee" is W. S. ("Bill") Hart's last picture and perhaps for that reason the picture has been filled to the brim and overflowing with the kind of sensations for which Bill and his famous Pinto pony are famous. Jim McKee ought to go to jail several times over for the deeds of violence which figure in this story, but in the more sensational movies people are not sent to jail unless they are innocent. Jim's crimes and misdemeanors are committed for the altruistic purpose of providing his old chum's daughter with a dowry and a position in good society; also to save her from the machinations of ruthless pursuing villains. Needless to say Jim rides through a plate glass window with fine bravado and when he faces death has a noble quality of nonchalance. Needless to say he comes out unscathed.

In discussing this matter of Bill Hart's possible retirement from the stage West to enter more peaceful walks of existence, it may be said that only oldtime theatregoers like the writer have an inkling of how old he is. Long before he had achieved fame as a cow-boy dare-devil on the screen he had served as an actor with the "legitimate." I once astonished a Boston professor by telling him that in the early nineties I saw Hart enact the role of William Shakespeare in an Elizabethan romantic play of which the poet was the hero. This was when he was supporting the Belgian star Madame Rhea and playing roles like Benedick in "Much-Ado About Nothing" and Napoleon in "Josephine." I have also seen him play Bassanio in "The Merchant of Venice" to the Shylock of R. D. Maclean. His assumption of Western types when he made a tremendous hit as a bad man in support of William Faversham in the original presentation of "The Squaw Man." From that day he became a Western type on stage and later on the screen; and few people realize that he was ever anything else.

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## News Service

The excellence of the news services in the better order of film theatres is now an order of notoriety and they bring home to the public large events in a way quite inimitable. Who of us would have realized from cable despatches alone the pathos of the sinking of the famous warship H. M. S. "Australia," officially scuttled in compliance with the terms of the Washington disarmament treaty? This was Australia's own ship and during the war she rendered a great service that is almost forgotten, for it was she that chased into shallow water and destroyed the German commerce raider "Emden." The "Emden's" own achievements were heroic, but so long as she was afloat she was a menace to all allied trade on the Pacific. Consequently though I favor universal peace, I could not help a catch in my throat and a moistening of the eye when, on the screen I saw the "Australia" yielding up her last breath, as it were. The camera work and the reeling of these pictures was admirable; just the correct speed to emphasize the dignity of the situation. I find a great variation in the handling of news films in this matter of presenting incidents at the proper speed. Many pictures of great functions of universal interest are reeled off in a way that deprives them of the greater part of their significance. On the other hand some really superb work is being done by reeling pictures in a way that suggests absolute reality. For instance I have seen nothing better than the pictures of the trooping of the colors at Buckingham Palace on the King's birthday. Here the splendidly picturesque Guards regiments of the British army were seen marching, just as they march in actual performance; a shade faster or a shade slower would have destroyed half the impressiveness of the spectacle.

It seems to me that tempo of pictures, and especially news pictures, of the impressive order, is important as the tempo of music. Everyone knows that you can kill all the dignity of a fine composition by jazzing it; and too many fine pictures are jazzed in the desire of managers to rush a programme through on schedule time. Every patron of the motion picture theatres must have been irritated at times by "jazz" on the screen;

and it is a pity to spoil news films obtained in many instances under great difficulty by slipshod reeling.

## MARITIME REVIEWS

By ALICE FAIRWEATHER

## "The Dawn of a Tomorrow"

"The Dawn of a Tomorrow" at the Capitol recently, is the adaptation of the Frances Hodgson Burnett play and story and is a most refreshing excursion into the realm of Realism. There is no mawkish sentiment in this Paramount production and the director has stayed with the theme that happiness can be enjoyed by wishing it. The story is unpretentious. Its screen version is colorful, has plenty of incident and atmosphere without unwarranted hocus. The melodramatic threads serve the theme, the desire of the heroine to find happiness and her faith in her hero, a product of the London slums.

George Melford, the director, is always reliable. He has not erred in this one. His London backgrounds—the slums, the ever present slums, the sordid rooms of the wastrels, the beggars and the bobbies—these are in rich focus here. And the story goes bounding along telling a familiar tale with emphasis on the heart appeal. It certainly sends out a note of optimism without any sticky sentiment. Jacqueline Logan and Raymond Griffith do splendid work as the leads. This is a fine audience picture, for the entire family, finely acted and staged. It should appeal everywhere.

## Ann Cornwall To

## Appear With Vernon

Bobby Vernon has engaged Ann Cornwall, well known player in feature pictures, as his leading lady, and she will make her appearance in the first of the series of six Bobby Vernon Comedies which he is producing for release through Educational beginning in September. The picture has been started at the Christie Studios, where all the Vernon Comedies will be made.

Miss Cornwall's name has been associated with leading dramatic companies and some of her recent portrayals will be remembered in the George Fitzmaurice production, "To Have and To Hold," with Betty Compson, and with Richard Barthelmess in "The Seventh Day," and also in "The Gold Diggers" and "Dulcy."



# Regal's Representatives Present Their Fall Policy

**Metro — Goldwyn — Warner Bros. — Pathe — Associated Exhibitors—Betty Balfour, etc.**

*Written by B. H. of Regal Films Ltd.*

**T**HIS is the time of year when the live exhibitor is giving serious thought to the pictures to be shown in his theatre during the coming fall and winter season. He realizes that in order to bring the people into his theatre he must be assured of a supply of feature pictures and short subjects that will meet the demands of his patrons and that this supply comes from a source that can be depended on to furnish not only the quantity he requires, but that the quality will be of a high standard.

Where to get such a combination is often a puzzling question. True every producer will insist that his particular product will meet these exacting requirements, but the average exhibitor has learned to be "from Missouri" in this respect, and now demands to be shown.

A few of the producers have this year put themselves in position to place their wares on the counter for inspection of the exhibitors before the new season starts. This is an innovation, and sets a precedent that will cause a demand for similar action in years to come.

In this issue of The Digest appears the fall announcement of Regal Films Limited, Canada's largest distributors of motion pictures. This company distributes the production of Metro Goldwyn, Warner Bros., Pathe, Associated Exhibitors the Betty Balfour features, state right and British productions. It is the only

Canadian exchange that can furnish exhibitors with complete programs, including every kind of film that can be used in a theatre, and give them two and often three complete changes each week in the year.

In the fall announcement will be found a complete list of the different lines the company distributes and a glance through it will impress one with the immensity of its output. The company has issued a booklet which gives the title, director or star of every one of its releases. This will be mailed anywhere in Canada for the asking.

Regal Films Limited in a comparatively short space of time has grown to be the largest film distributing company on the American continent. This enviable position has been attained by the company's policy of handling only high class subjects. This has been backed up by real service and co-operation with exhibitors in every movement that tended to a betterment in trade conditions, and an earnest effort to give the exhibitors good pictures at prices they can afford to pay.

## Associated Exhibitors' Features Among Regal Releases

Regal Films Limited announce it will distribute during the coming season the following Associated Exhibitors features; "Going Up," starring Douglas McLean; "The Extra Girl," starring Mabel Normand; "The Lone Wolf," the popular Jack London story.

First National's startling success "The Sea Hawk" has been booked over the Fox Circuit in the U. S.

## Pathe to Release Over A Hundred Two-Reel Comedies

Short subjects, such as comedies, serials, news weeklies, etc., promise to play a greater part in theatre programs during the season than ever before. In this connection it is interesting to note that the Pathe organization, which is said to be the largest producers of short subjects in the world, will this year have a greater output than ever before. There will be over a hundred two-reel comedies, produced by Mack Sennett and Hal Roach, including such well known comedians as Ben Turpin, Harry Langdon, and Arthur Stone, as well as the popular "Our Gang," and "Spat Family" comedies.

There will be five new serials, 26 single-reel comedies, and the following single reels issued weekly: Pathe News, Pathe Review, Topics of the Day and Aesop's Fables.

Regal Films Limited are the Canadian distributors for all Pathe productions.

## "Fight and Win"

**Opens at Rialto**

The principle premiere of the Dempsey pictures, was at the Rialto Theatre, New York City, recently where fight fans, film fans and the general public flocked to see the world's heavy weight champion as a screen idol. Judging from the reception of the Dempsey film at the Rialto, the series should be a good box-office bet for the high class theatres all over the country.

Harry M. Staab of the M. P. T. O., Wisconsin division at a meeting of the Public Opinion Committee advocated censorship of posters. Committees of other organizations inaugurating programme of reform.

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## Sydney S. Cohen's Retiring Presidential Speech

(Continued from last issue)

*Address of Sydney S. Cohen, Past President of the M. P. T. O. at the Boston Convention. In our previous issues was reported a summary of the development of this Organization sponsored by Independent Exhibitors, the protective measures followed and the widening recognition of the Exhibitor in relationship to the Community, City and National Government. The fight for the abolition of the Seat Tax and the revision of the Admission Tax which is to save the Exhibitors millions of dollars yearly, was described, the good work done at Washington being narrated in detail. The arrangements for a National Motion Picture Day or Week, according to the discretion of the Committee, after the order of National Vaudeville Week. The Menacing Producer Theatre moves—tending towards a centralization of screen control. Theatre Owners up to this period content to solve problems without Government interference. Suggestion that work can more effectively be carried out by appointment of paid executive secretary. Establishment definite Budget System—Washington representative to help in legislative matters, protection of screen—District Service Bureaus radiating from national headquarters.*

Ed.

### EXECUTIVE SECRETARY.

**T**HAT the work of this organization may be carried out more effectively, the advances and positions already attained consolidated and rendered secure, and the future welfare of the Theatre Owners entirely conserved, we must have a more definite form of outlet for our energies.

We need an Executive Secretary, adequately compensated, who will have a strong grasp on the work, who will be able to give to the situation a measure of ability and activity which will always definitely advance our interests. In this relation, we need a man who can fittingly represent Theatre Owners in any emergency and in conference with the National President and other officers evolve such plans and processes as may from time to time become ne-

cessary and carry the same into effect in a constructive way.

Ours is a business organization and should have all the physical and other accessories required to carry forward work of such a highly important character as devolves upon it in its national capacity.

I recommend that arrangements be made to provide funds for such a necessary line of procedure and that the Board of Directors be advised to put this move into practical effect.

Every move we make naturally is predicated on our financial ability to handle the same. Even the Congress of the United States finds its principal problems those of finance. It will ever be the case in every division of human activity. The means to the desired end must be provided. You do it in your individual theatre business and you must do it in your organization activities.

I therefore feel that it is absolutely necessary for our organization to have a definite Budget System where the necessary funds will be allotted to given divisions so that those in charge may take the required commitments without fear of facing deficits or incurring needless risks along these lines.

This system is in vogue in National, State and City Governments and in every well regulated business organization. That we have not reached any definite point in that relation up to date is due to this being a comparatively new organization and in a state of almost constant evolution. But we have reached a basic stage now where uncertainties are passed and a definite form of procedure may with entire safety be entered upon. Therefore, I recommend the adoption of a Budget System, either directly in the convention or in the transmission from here of such specific directions to the Board of Directors as will mean its being put into practice in that way.

\* \* \* \*

### WASHINGTON REPRESENTATION.

Because of our close affiliation with the National Government in a public service way and the need to extend these lines of procedure, that the most complete form of Screen co-

operation possible may be obtained, I believe we should have a permanent representative at Washington. This is highly important work. Its application absolutely insures the complete protection of our Theatres from elements antagonistic to us and the giving of maximum screen service to Government and people. As this Service and Legislative activities always merge, our Washington representative could entirely care for these interests and make our position secure at Congressional sessions through the Screen activities for constructive official programs, which would be going on in all sections of the country all of the time. This Washington representative could also help materially in State Legislative matters of the President, Vice President, Cabinet Officers, Senators and Congressmen and other Government Officers residing in the different states and knowing of the real character of Theatre Screen Service, as the same was made manifest in a National way, could and would in the natural order of things favorably influence state relations with the Theatres.

### DISTRICT SERVICE BUREAUS.

Joined with this central representation and in complete cooperation with it I strongly advise the establishment of Service Bureaus for the Theatre Owners in convenient sections of the country. Radiating from the National Headquarters in New York, which would constitute the principal center and care also in detail for the Theatre Owners in a prescribed territory, and then having the Washington representative give similar service in that region and in the southeast, centers could be established at Boston for all New England, Chicago for the middle west, Little Rock for the Southeast, Butte for the Northwest and Los Angeles for the West, with such redistribution of territory and placing of additional centers as the working out of the plan would entail.

Every form of service organized activities could evolve would be given to these centers by the persons in charge. Theatre Owners would be entirely protected against every unfair procedure, the work of our organization would be more direct, intimate and immediate and it would serve to solidify and consolidate Theatre Owners position everywhere.

(To be Continued.)

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| THE LADY .....                      | NORMA TALMADGE           |
| Untitled .....                      | RICHARD BARTHELMESS      |
| EAST of SUEZ .....                  | FRANK LLOYD PRODUCTION   |
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Vol. 16, No. 14.

TORONTO, CANADA

August 2nd, 1924

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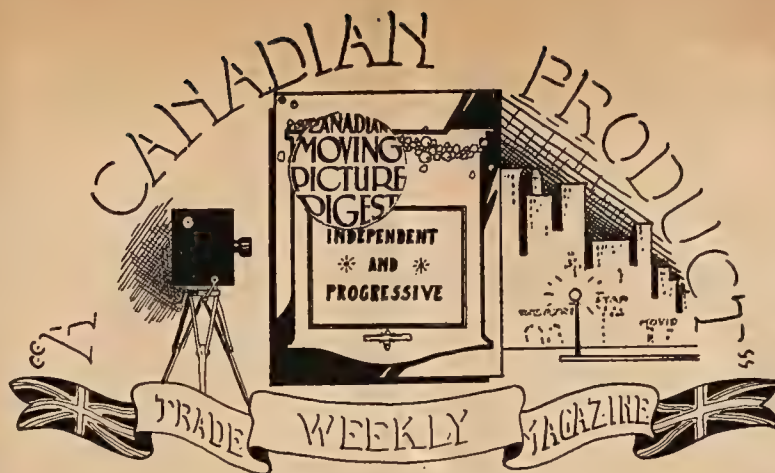
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VOL. 16 No. 14

TORONTO, CANADA

AUG. 2nd, 1924

## A Reborn Samson

THE convention which was held at Los Angeles and which called into assembly about one hundred and fifty theatre managers from the West Coast sounded the new note in Exhibitor and Distributor co-operation. This idea has been cited in many instances by those in our Industry who are sincere and intelligent enough to understand that only under such harmonious conditions can this business prosper and combat its prejudices.

Satisfaction with product is the first essential towards securing adequate financial compensation. The Exhibitor who is satisfied that the product offered him will be profitable, that it is what it is represented to be will not be disposed to wrangle about the price, providing the exhibition value placed upon the product, by the producer or Exchange is not inflated three hundred per cent in order to impress their salesmen.

The producer is realizing through the curtailment of "easy money" for production purposes that he must "deliver the goods." There can be no gamble about the production for which he is responsible, for with the standardization of quality, the many splendid pictures which are available, he knows that his production must measure up, or be superior to the current releases in order to secure his investment and net him a profit.

Producers know that their financiers are no longer of the "gambling type." Our Industry has drawn into its business departments bankers, and business men who know the art of financing; and to weigh the picture in its incipient stage according to what it will bring in financially. They are the type of Underwriters who having achieved noteworthy successes have all the "sure things" handed to them for the benefit which their name as sponsor's of flotations secure. A failure upon the part of a producer to make his picture good enough to secure profits is not so easily forgiven by these practical bankers.

Of course "suckers and angels" are born, if not every minute, often enough to give us a few poor pictures, but the poor productions have recently become scarce, for the Exhibitor who buys once is suspicious the second time; and Exchanges have found it necessary in order to keep faith with their clients to "make good" the lack of appreciation evidenced by the public.

I am of the opinion that the Exchanges and producers realizing the position of the Exhibitor in relationship to his patrons; and desirous for their own sakes to permit the Exhibitor to operate his theatre so that his theatre will remain open, are playing fairer than ever with exhibitors; and although this attitude is just beginning to manifest itself, it is the most healthy sign I have seen on the horizon. It is stimulating and encouraging, it seems that this Industry shall under these conditions become a Reborn Samson, secure in his strength and that this Samson shall even break the walls

of his Enemies, crumbling their Pillars of Calumny into the dust.

Joseph Schenck, one of the speakers at the West Coast Convention of Theatre Managers in selecting for his address "Co-operation with Producer, Exhibitor and Exchange" is in harmony with the progressive moves which are taking place within our ranks. Mr. Schenck emphasized the fact that neither one of these three outstanding units of our business could stand independent of each other, that a harmonious affiliation stimulated the Industry's progress and that misunderstandings and irritations reacted upon us all.

Sol Lesser in stressing what the West Coast Circuit of Theatres means to the Picture Industry, revealed the information that the organization had paid \$100,000 for "Girl Shy," and that they were in a position to give the producer or Exchange 500 days contract or more. This had made them of considerable importance to the producer. Mr. Lesser also pointed out that the producer was inclined to pay attention to the request of the Exhibitor, since the latter was the point of contact between the producer and the public.

Harry Arthur, Jr's topic was "Closer Co-operation Between Each Department." Co-operation being the basis of success and that the little fellow on the circuit was entitled to as much consideration as the "Big Timer." The united action of all grades of theatres was indispensable towards the success of the organization.

Charles Thall, J. H. Goldberg and H. W. Woodin were eloquent on the subject of "Personal Contact Between Exhibitors and Exchanges." This "Personal Contact" idea is already in fruition. We have experienced it in Canada by the visit of the officials of producing companies to exhibitors. Too much importance cannot be placed upon the advisability of this move. For after all the Exhibitor is the one to report on conditions as govern his relations with Exchanges, his ideas of what the public wants from his daily contact with picture patrons.

All the heads on the Exhibitors are not filled with sawdust, there is an equal proportion of brain-stuff comparable with the Exchanges. Most Exhibitors are representative citizens, members of various fraternal and business organizations, contacting life in its various relationships, rounded in their experiences through their opportunity of more varied associations than Exchanges, who do business with one class of men only.

Respect is vital. A respect for the Exchange and for the Exhibitor. For an understanding there must be respect. For co-operation there must be respect also. I cannot imagine any business transaction being honest and sound where the parties concerned have no respect for each other.

—RAY LEWIS.



## Sydney S. Cohen's Retiring Presidential Speech

(Continued from last issue)

*Address of Sydney S. Cohen, Past President of the M. P. T. O. at the Boston Convention. In our previous issues was reported a summary of the development of this Organization sponsored by Independent Exhibitors, the protective measures followed and the widening recognition of the Exhibitor in relationship to the Community, City and National Government. The fight for the abolition of the Seat Tax and the revision of the Admission Tax which is to save the Exhibitors millions of dollars yearly, was described, the good work done at Washington being narrated in detail. The arrangements for a National Motion Picture Day or Week, according to the discretion of the Committee, after the order of National Vaudeville Week. The Menacing Producer Theatre moves—tending towards a centralization of screen control. Theatre Owners up to this period content to solve problems without Government interference. Suggestion that work can more effectively be carried out by appointment of paid executive secretary. Establishment definite Budget System—Washington representative to help in legislative matters, protection of screen—District Service Bureaus radiating from national headquarters. Need of Bulletin Service for unbiased reports of Theatre Owner's activities. Suggestions for production of movie reel on order of urban movie chats for advancement of industry in general.* Ed.

### NEED FOR BULLETIN SERVICE

One of our greatest needs is a Bulletin Service, through which we will be able to acquaint all Theatre Owners with different matters effecting their interests. We are a part of a great industry which is as you all know in the formative stage. There are a great many elements associated with it which requires stabilizing and standardizing. In many respects we are approaching these conditions, but yet in a great number of others we are still in that uncertain stage which leaves us from day to day subject to varying situations. In order that the Theatre Owners of the country may not be misled by false informa-

tion or have their interests affected through propaganda of different kinds which is opposed to their welfare and at the same time become familiar with all useful lines of suggestions which may be appropriate for the advancement of the business generally, we should have a Bulletin Service issued regularly from National Headquarters.

This is nothing new to the National Organization as we have some very excellent bulletins and these were at one time issued with considerable regularity. But the need of our efforts in other directions required the expenditure of all available funds in this way and necessitated the abandonment for the time being of the Bulletin. It is very essential, however, that we revive this line of service as it means so much to the Theatre Owners. It often happens that the best intentioned Theatre Owners in the country are misled by lines of suggestions purposely directed to them sources prejudicial to the welfare of the Motion Picture business or to our organization and naturally to their interest. In order that there may be a perfectly honest, fair, square, and definite statement of facts all of the time made available for Theatre Owners, I urge the re-establishment of this Bulletin Service on at least a semi-monthly basis and ultimately on a weekly basis.

### MOVIE CHATS SITUATION.

A special report will be made at this convention on Official Urban Movie Chat. This enterprise entered upon a time when it seemed most suspicious met with conditions in its infancy which were not of a kind that tended to advance its purpose and as a result we did not make the financial success out of the reel we were assured at its inception.

Official Urban Movie Chats furnished your organization and the Theatre Owners generally with a live, virile instrumentality through which we were able to present to the public definite statements concerning our industry and the Exhibitors division especially.

(To be continued.)

The Star Theatre, St. John North, is closed for several months while some repairing is being carried on under the direction of manager O'Rourke.

### Preview in New York

#### "Fools in the Dark"

#### At Loew's Roof

An audience of literary and screen folk, including the press, and many of the most important exhibitors in New York and the surrounding territory, attended the preview of F. B. O.'s big fall special, "Fools in the Dark" at Loew's Roof, New York, on Monday afternoon, July 14th.

The deft comedy developed in the story by Alfred Santell, the director, won the immediate interest of the spectators and held it until the end. Mat Moore and Patsy Ruth Miller, in the leading roles were applauded by the press and exhibitors and the antics of Tom Wilson in the black face comedy part, did much to enliven the proceedings.

The story is by Bertram Millhauser, and adapted to the screen by Mr. Millhauser and John Grey.

### Picture Based

#### On Best Seller

William Fox has produced another picture from a notably successful novel and stage play in "The Man Who Came Back." Directed by Emmett Flynn, the picture was made from the novel by John Fleming Wilson, later dramatized by Jules Eckert Goodman and produced by William A. Brady, in 1917. Mary Nash and Conrad Nagel had the leading roles and the play ran on Broadway for 467 days. In Chicago it played for twenty-one weeks. In a later production Henry Hull had the role created by Conrad Nagel and his success was equally as phenomenal. In the Fox picture George O'Brien and Dorothy Mackaill have the principle parts.

Steve Ralston, formerly with Canadian Universal at St. John, N. B., has left for Calgary where he has accepted a position with F. B. O.





# Pictures in Toronto

By HECTOR CHARLESWORTH

(Exclusive to THE DIGEST.)

I WAS present at the special run of the superb new film "The Sea Hawk" put on for the recent convention of the staffs of the Famous Players Canadian Corporation at the Regent Theatre, Toronto. "The Sea Hawk" will be released to the public in a few weeks time and should inevitably create as widespread a sensation with playgoers in general as it did among the managers who saw it on that occasion. The advent of Rafael Sabatini to the movie theatres with the production of "Scaramouche" last year was attended by extraordinary eclat; and "The Sea Hawk" will unquestionably cause a greater sensation, for the reason that the material is much less familiar, and the story more unique. The picturization of "Scaramouche" was after all a sumptuous development of a subject which had already been treated on a large scale by other producers, namely the incidents of the French revolution. But in "The Sea Hawk" we have a subject entirely new to the screen, so far as I am aware; sea warfare as practiced in the halcyon days of Queen Elizabeth, when on the Atlantic the gentlemen adventurers of England in their sailing ships made war on the galleons of Spain; while a third body of free looters and fighters, the Moorish Corsairs dominated the Mediterranean and were the terror of the middle seas. The historical research demanded by the tale was in itself an enormous task; and the re-creation in visual form of Sabatini's word pictures has been accomplished amazingly well.

A word or two as to the position that Rafael Sabatini at present occupies in the world of fiction. Unquestionably in future generations his name will be coupled with those of Sir Walter Scott and Alexander Dumas the elder, among the great historical romancers of all time; and the remarkable thing about him is that, though an Italian by birth and education, he has made the English language the chosen vehicle of his genius. Before he took up romance-writing he had made his mark as an historian, by his life of Ceasar Borgia and his history of Spanish Inquisition. Learning English from a Lancashire wife he resolved to take up the mantle of Sir Walter Scott as a writer of historical romances. His success has been amazing. Admittedly he outshines Charles Kingsley the author of "Westward Ho" and the many

modern English writers like Stanley Weyman and Conan Doyle who have won success in historical romance. His historical sense by which he makes by-gone epochs live again is phenomenal; and this quality cannot fail to impress the most unsophisticated playgoer who witnesses the picturization of "The Sea Hawk." The wealth of historical detail which he instinctively employs; and his rare resource in developing romantic episodes logically from his theme, having only been equalled by Scott and Dumas.

The atmosphere of "The Sea Hawk" in a measure suggests that of Kingsley's "Westward Ho" that stirring tale of West of England mariners who held high the flag of England in the Spanish main. But the story of the Cornish gentleman adventurer, Sir Oliver Tresillion has darker and more sinister aspects. I am told that it is in part historical, recovered by Sabatini from old Cornish memoirs. Thus we have Sir Oliver the victim of a dark intrigue by a well-loved brother to rob him of his sweetheart and his estates; shanghaied and carried on board the sailing ship of Captain Jaspas Leigh with instructions that he be sold to the Moors as a slave. Temporarily he encounters an even worse fate for he is captured by the Spaniards and has to submit to the cruelties they inflicted on their galley slaves. The innumerable turns of events, whereby after falling into the hands of the Moors, he renounces the Christian religion, becomes a follower of Islam, and a great captain of the Algerine pirates; and in course of time is able to win back not only his sweetheart but to thwart his enemies is about as fascinating a tale of adventure as could well be conceived.

As has been said, the sea pictures, made off the coast of California and involving the re-creation of the naval architecture of three countries; and of the naval strategy of various peoples in the period of 1600 A. D. constitute an unique and wonderful achievement. Though I have read a good deal of the history of that period, I must confess that I picked up a great deal of information relating to the dawn of Britain's sea power from merely sitting and looking at these pictures. Though the educational side is no where stressed in connection with the production, "The Sea Hawk" will I am sure give school boys a keener sense of what the vic-

tory over the Spanish Armada meant and of the achievements of Drake and his captains, (though nothing of this comes into the story) than a multitude of text books. The costuming and the presentation of Algerine life in contrast with English rural life of the period in addition to the sea scenes give a mighty background to the tale. The casting, involving a large number of actors of physical impressiveness, is admirable.

Milton Sills has never had so great an opportunity as in the role of Sir Oliver. He has the hawk-like eyes described by Sabatini, and the magnificent physique demanded for the role. He gives an inimitable suggestion of power, dignity and resolution. Enid Bennet is conventionally sweet and sentimental as Rosamund Penarrow his Cornish sweetheart. After Mr. Sills, the most striking creation is that of the rascally and cunning sea captain Jaspas Leigh played by Wallace Beery. It is as pungent in its own particular field as the old Indian trader presented by Tully Marshall in "The Covered Wagon."

## "A Son of the Sahara"

Though "A Son of the Sahara" deals with the more or less hackneyed "sheik" theme, I fancy that the authors of the scenario had a pretty liberal acquaintance with "The Sea Hawk" in its narrative form. If that novel had not been published last year the plot of this African film would probably have been different. Some of the Saharan incidents are too much like the Algerine incidents in Sabatini's tale to permit of any other conclusion. This is particularly true of the slave market intrigue in which the hero buys the beautiful captive for himself; and the denouement in which the supposed Moorish chieftain turns out to be a white-man. The susceptible playgoers get the thrills that are supposed to adhere to the old Othello-complex of the dark skinned lover without violating the sentiments against miscegenation which are strong in many parts of America. The best features of "A Son of the Sahara" are the battle scenes in which the art of fighting as practiced in Northern Africa is vividly presented. Bert Lytell makes a manly and attractive sheik; Claire Windsor has sex-attraction and feeling as much as the troubled heroine, and Rosemary Theby is excellent in the sinister role of a harem intriguer.

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# FILM BOOK

## *Announcement Extraordinaire*

We are a little over two years old, yet in these short two years we've shown thousands of exhibitors not only that we can make **real box office pictures** but that we can put **the stuff behind them** that underwrites and guarantees their success. So when you book an F. B. O. release you get more than a good picture; you get powerful and practical showmanship of the highest calibre that makes crowd getting and money getting comparatively easy.

For the past two years, without a break, **our powerful exploitation and showmanship has been the talk of the trade—**

For 1924-1925 we have bigger plans for exploitation than ever in the history of the picture industry.

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*Read Every Word on the Opposite Page*

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Watch F.B.O. Grow

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# Film Booking Office

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W. E. Allan, Manager.

ST. JOHN, N. B.  
S. H. Decker, Manager.

Br  
CALGARY  
A. E. Rolfe

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# NG OFFICES

ary---Season 1924-1925

## *Feature Releases:*

### **Twelve Super-Special Productions**

including "The Unknown Purple" starring Henry B. Walthal; "Fools in the Dark" with Patsy Ruth Miller, Matt Moore and an all star cast; and "Messalina," the most magnificent and stupendous production ever released by any company at any time.

**Eight Western Pictures, starring Fred Thompson**  
and his \$100,000 horse--a series without a peer

**Four Emory Johnson Special Melodramas DeLuxe**

**Eight Outdoor Pictures, presenting the popular star, S. Maurice Flynn** and Reed Howes, America's handsomest man.

**Eight Melodramas with All-Star Casts**

**Seven Richard Talmadge Specials**

**Two Elaine Hammerstein Specials**

**Four C. Gardner Sullivan Super-Specials**

In all approximately 50 high class features that will more than maintain F. B. O.'s reputation in the industry for good pictures only---sold equitably.

### **Executive Offices**

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VANCOUVER, B. C.

T. H. Davey, Manager.

WINNIPEG, MAN.

Wm. Gould, Manager.

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Go gle



## Stop the Press News

Exhibitors in the U.S. are disturbed over the information to the effect that about twenty states intend introducing bills advocating a ten percent admission tax. You know what they say about the ways of the heathen Chinese. We have not yet stopped cheering for the elimination of the Seat Tax and the successful campaign waged against the admission tax.

Michael J. Walsh of Yonkers, N. Y. is president of the M. P. T. O. of New York State. A. C. Hayman of Niagara Falls N. Y. treasurer, and executive secretary Samuel Berman of New York.

J. D. Williams started a fund to rebuild the State Theatre, Lorain, Ohio, which was destroyed in the recent tornado which swept through that section of Ohio, by a contribution of \$1,000. William's idea is to raise \$20,000 by subscriptions. J. M. Greenbaum was resident manager of the theatre.

Fire damaged the Princess, Ottawa, to the sum of about Five Thousand. The theatre is meanwhile closed undergoing repairs.

Jack Arthurs will present "The Sea Hawk" when it opens at the Regent, Toronto, August 30th. It is said that the prologue and manner of presentation will not only be unique but outrival any other presentation for lavishness.

The Canadian architect Somerville has won a prize of \$1,250 which was offered by the British Drama League

for a prize drawing for a National Theatre. A deputation will call upon Ramsay Macdonald asking for a site in Whitehall for the erection of this theatre. The design has many innovations, and combines the classic, in structure, the luxurious in furnishings and utility is the keynote of its accommodations for players, scene painting and building of sets. Scenery will be conveyed to stage from the basement with hydraulic elevators. The design embraces two theatres, one with 900 seats and the other with a seating capacity of 1800.

Motion Picture Theatre Owners of Michigan will hold their annual convention at Saganaw, Mich., the first week in October.

Rafael Sabatini's success appears to be miraculous, not content with dominating the screen and the literary fields in romantic drama, he has in conjunction with Leon M. Lion written a historical melodrama which was produced at the Savoy Theatre, London, England, "In The Snare" is the title of this dramatic effort and it has been most enthusiastically received. "It never rains but it pours" appears to have much truth in it.

The rumor in regard to the erection of a new vaudeville and picture theatre as part of the Keith Chain of theatres in Eastern Canada appears to be gaining authenticity. One and a quarter millions will be the sum expended and the seating capacity will be 4,000. Jerry Shea, of Shea's Theatre, Richmond and Victoria, which plays vaudeville exclusively running News Reel as opening feature, and owner of the Hippodrome, City Hall Square, Toronto, has made a statement to the effect that the erection of the new theatre will be

proceeded with at an early date. There is no advice as to whether this theatre will be operated by the Famous Players Canadian Corporation which are operating the Hippodrome.

The "Mailman" opens an engagement at the Grand Opera House, Toronto in August under the auspices of the Federated association of the letter carriers of Toronto. The tie-up is a good one. We have not yet heard the last of our "Mailmen," although the recent strike was apparently settled. Developments reveal that as far as the "mailmen" are concerned they obtained no advantage by "striking" or in the adjustment which is offered.

D. W. Griffith will produce three specials for Famous-Players Lasky when he finishes "Dawn" which he is directing in Germany for the United Artists.

"The exhibitor who says to us, after he has heard our side of the story, 'Give me the Sea Hawk at the contracted price' will receive it." Statement made by E. A. Eschman, General Manager of First National Distribution.

"The Life of Christ" by Giovanni Papini and which has been published in the Star weekly will be filmed by First National according to a statement made by Richard A. Rowland, Manager of Productions. The book created a sensational controversy.

Film Booking Offices of London have secured the entire output of Producers Distributing Corporation's Product. This is the new name of the reorganized Hodkinson Pictures Corporation.

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# J. K. McDonald Writes Bache

## First National Canadian Manager

### Personal Information on Product

#### "Self-Made-Failure" Registers 68 Chuckles — Greater Than "Boy of Mine" for Heart Interest.

THE following letter was received by Louis Bache, District Manager for Canada of First National, from J. K. McDonald, Manager and Supervisor of the McDonald productions:

"My dear Mr. Bache:

"I have been wanting to tell you about our most recent feature for First National: 'A Self-Made Failure,' but we have kept busy sawing wood and saying nothing until it was completed and shipped.

"Regardless of the very high rating accorded our second picture, 'Boy of Mine,' by critics and public alike throughout the entire country, and which has just been listed by the Motion Picture News check-up of May 14th and compiled from the smaller exhibitors reports, as First National's second best production of 1923, still we learn with deep regret, that there were a few of our first-run exhibitors who failed to make profit from its showing; from which they deduced that its title and extreme wholesomeness of the picture were the reasons WHY it failed to draw profit commensurate with the high quality of the production. One of such first-run exhibitors who did not happen to profit from its showing was Mr. Sol Lesser who wrote us as follows: 'It was surely not the fault of the production, for we heard on all sides, none but the very finest comments, and even tho' we made no profit we feel that this picture has done Loew's State Theatre a lot of good in this locality, and we believe that it will do an excellent business in our subsequent runs. We are only sorry that this distinctively wholesome type of picture fails to draw in our downtown houses.'

"The disappointment was felt just as keenly by the writer as it may have been to the several first-run exhibitors, for my *honest and sincere ambition* is to become recognized by you all as a producer whose product can be consistently relied upon to make profit. But even though I have yet to receive my own first dollar in profit from my present happy association with your worthy organization, still, I want you to know that I am very

proud of having been the producer of 'Boy of Mine,' the effect of which picture has done us all uncountable good.

"However, we are all in this business for the primary purpose of making money and to that end I have produced for you our most recent picture 'A Self-Made Failure,' and what we all believe is a sure-fire box-office money-maker. All of the box-office requisites which 'Boy of Mine' did not have, such as production size, hokum, farce and that variety of elements which usually accompanies good showmanship, are all embodied in 'A Self-Made Failure.' We have also done something for you which we did not do with our former two pictures, and that is, editing it for *audience effect*.

"In proof of our sincere contention that this picture is an honest-to-goodness audience picture, we are enclosing for your interest herewith a resume of very methodically made stenographic reports on the audience reaction as noted at seven widely-divergent public previews—the same system as is followed by the successful Harold Lloyd organization. You will concede that a comedy made for the express purpose of drawing laughs, is admittedly successful if it enlists as many as 50 spontaneous laughs, whereas a recapitulation of the seven public previews proves up an average of *72 laughs and 68 audible chuckles* in 'A Self-Made Failure.' It might also interest you to learn that a comparable report taken on Harold Lloyd's fastest laugh seller, 'Girl Shy,' proved that our picture enjoyed the greatest number of laughs.

"Without regard for perfection in technique and with but one aim — audience effect — we injected into 'A Self-Made Failure' every known element of audience entertainment—farce, hokum, broad and subtle comedy, slapstick, tensity, very fine drama, and as *believable* a bit of pathos as one might find in a most serious drama. You will admit that this is a most difficult concoction to cement together but now that we have accomplished it, we believe you will be gratified to note the unusual audience reaction thereto.

"The writer humbly but surely believes that this picture is going to to prove a box-office 'hit' with any Summer audience, as there is surely

something there somewhere in 'A Self-Made Failure' which will appeal to the high or low brows in *every audience — everywhere*. Our large and well-known cast should also prove a box-office asset. Have your account set it in for a good week, and get them to bill it as the *best comedy bet of the entire season*, and you should have your patronage 'licked,' for we really do not know of any comparable type of big comedy during the entire Summer.

"Appreciating the indulgence of some few of the first-run exhibitors who may have played 'Boy of Mine' without much profit, we have bent every mental and physical energy to producing such a picture as would not only please you, but would *make money for you*, and to that end we humbly hope you can later say we have succeeded.

"With kindest personal regards, and all good wishes, I beg to remain,

"Very sincerely yours,

"(Sgd.) J. K. McDonald"

#### Hodkinson To Release "The House of Youth"

"The House of Youth," a Regal Production for Hodkinson release, is now under way at the Thomas H. Ince studios featuring Jacqueline Logan. Directed by Ralph Ince, the cast includes Vernon Steele, Malcolm Macgregor, Richard Travers, Edward Tilton, Aileen Manning, Lucila Mendez, Nola Lusford and other well known players.

The continuity, written by C. Gardner Sullivan, is an adaption of Maude Radford Warren's novel of the same name and is listed among the best sellers of the past year. The story is an amazing study of youth's rebellion against accepted conventions but is treated from a new and refreshing angle, unlike any of the several recent pictures which have emphasized the code and conduct of the flapper.

Work on "The House of Youth" has progressed so satisfactorily that on its completion the interval between it and the next of the series of Regal pictures featuring Miss Logan will be very short.

#### H. Cass, Educational Recovers After Operation

H. Cass of the Educational Films Exchange at St. John is just out of the hospital after rather a serious operation on his nose. He is now on the road to complete recovery.



# New Blood Famous Stars Make "Go-Getters" History

**F. B. O. On Way With New Series Which Promises to Outdo  
"Telephone Girl" and "Fighting Blood."**

New wine in old bottles in a wonderfully "heady" combination and new blood infused into a serie of established stars will provide intoxicating entertainment. That is somewhat the combination lined up by F. B. O. for the "Go-Getters" comedies, which are now being made by the organization which put "Fighting Blood" and "The Telephone Girl" on the entertainment map.

Del Andrews, one of the most talented directors in the business, has been taken from the feature field to put the series over with a wallop. George Marrion Jr. has been engaged

to write all the stories and continuities. They make an unbeatable team; for adroit direction and spontaniety and originally of story spells comedy success.

The series has another big advantage right at the start. Georg O'Hara and Alberta Vaughn, both famous in their own right from proceeding comedies produced and marketed by F. B. O. are united in one of the happiest co-starring teams which has ever been put together. Both Mr. O'Hara and Miss Vaughn have a host of fan friends and admirers, and their joint fan following is going to be one of the largest in motion picture circles.

## "Getting Going" Completed for F. B. O.

"Getting Going," the first episode of F. B. O.'s new "Go-Getters" series has been completed at the F. B. O. studio under the direction of Del Andrews and general supervision of B. P. Fineman, studio manager. The second episode will get under way at once.

Georg O'Hara, star of the "Fighting Blood" series and Alberta Vaughn, luminary of the "Telephone Girl" series have been united as co-stars in the "Go-Getters" and promise to achieve joint popularity. O'Hara is a young railroad engineer and Alberta a small town girl.

It is stated by F. B. O. that the series will not be comedies of the slap-stick brand but featurettes embracing drama, thrills, comedy and swift action. As in "Fighting Blood" youth will be the keynote. Exhibitors in Canada are familiar with the great success achieved by F. B. O. in their previous series.



**WELCOME  
STRANGER**

## "Broken Laws" Will be Made by Mrs. Wallace Reid for F.B.O.

Following the overwhelming success of "Human Wreckage," Mrs. Wallace Reid has decided to make another picture. The story is called "Broken Laws," and has been written by Adela Rogers St. Johns, prominent short story writer and scenarist of note.

"Broken Laws" is based on a tremendously big theme, and one that will interest every man, woman and child who sees it.

Mrs. Reid says: "I present this picture to the mothers of America, as a protest against the lawlessness devastating our land, and a reminder that the foundation of all law and order lies in that greatest of America institutions—the home.

"Behind every man's life stands a mother. She, more than anyone or anything, molds his destiny. Whether he becomes a criminal or a president, is almost entirely in her hands.

"And as woman has progressed, she has learned that love is not enough. Mother love may become a smother love that weakens with indulgence.

"'Broken Laws' is a story about our jazz-mad age. It concerns a mother and son, and the disastrous effect of too much love on the life of this boy.

"'Broken Laws' will be exploited on as large a scale as 'Human Wreckage.'"

Mrs. Druker, manager of the Hodkinson Films at St. John, has resigned and returned to Montreal.

## Capitol, Fredericton, N. B. Changes Twice Weekly

A. A. Christie of the Strand, Truro is taking charge of the Capitol Theatre here while the manager, L. Ausplunt, is taking a vacation accompanied by Mrs. Ausplunt. The Capitol has changed its three pictures a week policy using two during the summer months.

## Many Theatres Closed During Summer - St. John

St. John.—There is no denying the fact that general conditions in the Maritimes are, to say the least, not good. Owing to the general depression a number of theatres, including the Russell Theatre, Glace Bay, are closed entirely for the summer while others as those in Sydney Mines and Glace Bay are closed four days a week. Two other houses in Sydney are seriously considering closing for the month of August, opening only for Saturday performances. Things are very hard for both exhibitors and exchange men for in some places the summer exodus affects the Motion Picture Theatres very badly, while in others the depression in business accounts for slim attendance at the theatres. Quite a number of theatres are using but two pictures per week. With the return of cooler weather and better trade condition doubtless business will return also but it certainly means strenuous times for those deeply interested in movies.

## Universal Pictures In Maritimes Strong

Canadian Universal have a number of new pictures in St. John for screening and Jo Lieberman reports that the Jack Dempsey Series are booked at the Orpheus Halifax, Palace and Khattars Sydney, Springhill and the F. G. Spencer Circuit. The entire new product of Universal is booked at the Queen Theatre, St. Stephen, where Mr. Staples is a booster for Universal.

Jacob Goldstein has purchased from John Taglietti of Toronto, The Oriental Theatre on Dundas West, Toronto. The price quoted \$25,000.

The Orpheus Theatre, Halifax, N. S., is undergoing a session of painting and general renovating.

Ernest Whelply of the Canadian Universal has just returned from a successful trip through New Brunswick.



# War on Trashy Sex Pictures Endorsed By Vitagraph

THE war on trashy sex pictures which has aroused the parents and teachers in the Middle West and which was editorially commented upon by The Digest has the emphatic endorsement of Vitagraph. This company, the oldest in the industry, has remained singularly free from the contamination of the so called passion stories. Albert E. Smith, the president, was a showman and a good one before he went into pictures. He enjoyed personal contact with audiences throughout America. He knows the people of this country and he knows that they are clean, wholesome thinking men and women. For this reason he has produced only wholesome stories.

"It seems to me," said John B. Rock, general manager, at the executive offices last week, "that the lesson which was taught ten years ago when irresponsible producers exploited salacious stories has failed in its effect. The industry should know that it was these free lance wild catting productions which brought upon pictures the lash of censorship. I am no moral prude but I have seen billing of so suggestive a nature that I wondered that the police did not of their own volition have it removed. Hop scotching these sort of pictures in the old days was what put our business in bad repute. Certainly the industry now can afford to return to those mistakes of yesterday.

"I am convinced that the real leaders of the motion picture business realize that a continuance of such pictures is going to bring further state government restrictions and make it more difficult than ever for producers to film dramatic situations without incurring condemnation of censors. Many a picture has been edited by censors which did not deserve eliminations but when censors see twenty-four sheets plastered over their own towns with suggestive matter on them certainly they are going to look with more critical eyes at the film as it is reviewed. Fundamentally, censorship is all wrong. It has no place in a republican form of government but the way to rid motion pictures of censorship is to cure the evils which brought it about.

"Vitagraph will offer one special every two weeks during the season of 1924-25. There is not a suggestive title among them. They are wholesome, clean dramatic stories with

punch and action. The authors from whom we have purchased these novels are themselves writers of clean fiction. Rafael Sabatini is one of the finest writers of romance of the day and he has never written a salacious line. A. S. M. Hutchinson is one of the best character portrait novelists living. Booth Tarkington is beloved by every American man and woman for his wholesome pictures of community life. James Oliver Curwood's novels of the Northwest are as clean as the mountain air. Basil King has treated with a sturdy pen the moral problems of today and has pointed the way always to better morals.

"These are the sort of writers whose work Vitagraph will continue to translate to the screen. It's a policy that has made Vitagraph millions of friends in the twenty-seven years of its production existence." The Digest congratulates Vitagraph on their courage of expression.

## MARITIME REVIEWS.

By ALICE FAIRWEATHER

### "A Woman of Paris"

DID I like it? Yes, very much indeed although I was obliged to keep my temper while listening to some comments heard regarding the director. Those people who still regard Charlie Chaplin as the custard-pie throwing comedian of the rather vulgar tricks and who forget his wonderful work in "A Dog's Day" and "Shoulder Arms" annoy me. No one who can be so funny and so pathetic by turns could lack brains and in the direction of this picture, Mr. Chaplin has shown a very fine touch with a splendid eye for detail.

Miss Edna Purviance is excellent and gave us many a treat in her wearing of magnificent gowns and also in her acting of a difficult part. The pathos was laid on a little thick and rather a compliment paid to the audience in the way in which the story leaped over years, but that is better perhaps than dotting every eye as so many directors find it necessary to do.

The story tells of a girl turned out of her home by a step-father. She is about to leave for Paris with her lover when the death of the young man's father prevents him from joining her. Marie (Edna Purviance) apparently deserted by Jean (Carl Miller) goes to Paris where the primrose path is

at once spread before her and she is cared for sumptuously by Pierre Revel (Adolphe Menjou) one of the most adept villains of the present day stage. Jean with his woe-begone mother goes to Paris and becomes an artist, meeting Marie by accident. Then follows a struggle between love and disgust on the part of Jean, and between love and greed on the part of Marie, a struggle aided by Pierre and the mother. Marie going to Jean to tell him she will marry him, overhears him declare he will not marry her and so naturally goes back to the lavish and fascinating Pierre. Jean repenting, tries to shoot Marie but lacking courage kills himself. This shocks Marie so much that, she befriends the grief-stricken mother and sets up a home for friendless children. A very pretty scene at the end shows Pierre passing unseen while Marie is happy with her adopted family.

It is a picture which should be seen twice to appreciate its many fine points. No criticism could be made of the acting which is excellent on the part of both principals and other characters including the manager of the cafe, the chef in the kitchen, waiters and Marie's gay friends as well as the silent contempt shown by the Masseuse.

It is to be hoped that Mr. Chaplin will give us some other pictures perhaps those with a stronger story. The St. John Opera House showed the picture.

### B. F. Lyon Returns St. John From Halifax

B. F. Lyon, of the United Artists has recently returned from a trip to Halifax and St. John's, Newfoundland. His visit was very successful.

P. C. Taylor, general manager for Film Booking Offices in Canada, returned Saturday from a week's official visit to the Montreal offices of the company. During his stay in Montreal, Mr. Taylor interviewed many of the prominent exhibitors there and reports that, without exception, they all spoke in glowing terms of the prospects for an exceptionally good season. Incidentally, Mr. Taylor and Mr. W. E. Allan, branch manager, were wonderfully successful in placing the company's product for the coming year, over twelve zones being sold for the entire output.

As Mr. Taylor put it to the Digest: "The Montreal exhibitors are counting on a big season ahead, and they evidently thought that, to assure themselves against disappointment, they simply had to book 100% F. B. O."

Before Buying Pictures Read The Digest Advertising Pages.

Corinne Griffith  
 in  
**SINGLE WIVES**  
 Claire Windsor  
 in  
**BORN RICH**  
 May McAvoy  
 in  
**TARNISH**  
 Lewis Stone  
 in  
**HUSBANDS and LOVERS**  
 Colleen Moore  
 in  
**FLIRTING WITH LOVE**  
 Nazimova—Milton Sills  
 in  
**MADONNA of the STREETS**  
 Norma Talmadge  
 in  
**CONFLICTING PASSIONS**  
 Betty Blythe  
 in  
**IN HOLLYWOOD WITH  
 POTASH and PERLMUTTER**  
 Barbara La Marr  
 in  
**SANDRA**  
 A Thos. H. Ince Production  
 from the story  
**DOCTOR NYE**  
 Constance Talmadge  
 in  
**ONE NIGHT**  
 Corinne Griffith  
 in  
**WILDERNESS**  
 Virginia Valli  
 in  
**IN EVERY WOMAN'S LIFE**  
 Richard Barthelmess  
 in  
**CLASSMATES**  
 Bessie Love—Glenn Hunter  
 in  
**THE SILENT WATCHER**  
 An Untitled Picture  
 with  
**BEN ALEXANDER**  
 Doris Kenyon  
 in  
**IF I MARRY AGAIN**  
 Colleen Moore  
 in  
**SO BIG**  
 Anna Q. Nilsson  
 in  
**INEZ FROM HOLLYWOOD**  
 Lewis Stone  
 in  
**FASHIONS FOR MEN**  
 Cast Not Announced  
 for  
**PANDORA LA CROIX**  
 Florence Vidor  
 in  
**CHRISTINE OF THE HUNGRY HEART**  
 Norma Talmadge  
 in  
**THE LADY**  
 Richard Barthelmess  
 in  
**THE SONG AND DANCE MAN**  
 A Frank Lloyd Production  
**EAST OF SUEZ**  
 Constance Talmadge  
 in  
**LEARNING TO LOVE**  
 An Untitled Picture  
 starring  
**BARBARA LA MARR**

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Play One A Week Every Week

# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 15.

TORONTO, CANADA

August 9th, 1924

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making friends for your theatre

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supported by a group of Hollywood's  
peppiest bathing beauties

in

**"A SELF MADE FAILURE"**

—

LARRY SEMON

supported by

CLAIRE ADAMS and CHARLIE MURRAY

in

**"THE GIRL IN THE LIMOUSINE"**

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Semon two-reelers—now, let them shake  
the rafters through 6000 feet of speedy fun.

*Get that contract in for First National's "27"  
and then have a good laugh at the world yourself.*

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TRADE PAPER**

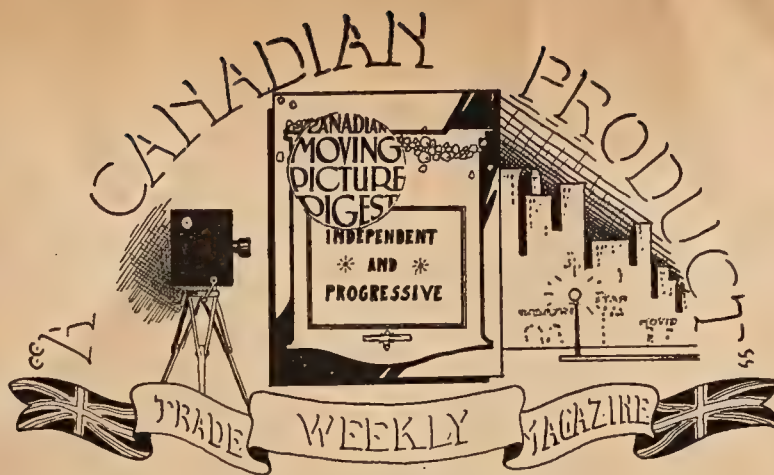
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Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

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TORONTO, CANADA

AUG. 9th, 1924

## Barbara La Marr Tells!

IN Massachusetts and around Maine, wherever the Boston Sunday Herald has its circulation, they are asking this impertinent question, "When is a virgin not a virgin?" It is alleged that Barbara La Marr replied, "Nine times out of ten;" and judging by the "True Life Stories of Movie Stars," Barbara La Marr's written by Julia Harpman in this self-same paper, Barbara should be a good judge.

The Herald's "Real Facts In Their Strange Careers" has the following significant editorial comment. "The truth about the moving picture stars will be revealed in The Sunday Herald in an illuminating series of stories about the men and women who are known to millions of fans throughout the country. For years, these stars have hidden the truth about themselves. Through a misconceived idea of what the public wanted, they engaged press agents, at large salaries, to invent absurd tales of their origin and mode of living. They overlooked the fact that their real history, describing the struggles which they had to overcome in order to gain fame and fortune, is far more interesting to their public than the buncombe which they paid to circulate. The Sunday Herald publishes today the FIRST OF THIS SERIES COMPILED FROM A THOROUGH RESEARCH INTO FACTS AND RECORDS."

The article about Barbara La Marr covers two pages and is therefore too long to republish, however, we have selected the high lights for your edification and consideration.

Barbara is herewith speaking, "Whatever hit I've made has been, thus far, in vamp parts, the part of the woman who lures men through the basic sex appeal." "Now I ask you could I play those parts successfully if I didn't know something of the life I'm portraying on the screen?" "You'd laugh at some innocent little ingenue trying to lure a man, wouldn't you?"

The true story continues to trace Barbara's lineage explaining that she has inherited her fiery temperament. "Is it any wonder that Barbara is as dangerous to the male sex as Cleo of the Nile or Circe, with her evil powers," continues the article.

Before Barbara was fifteen it is stated she disappeared, having in her more tender years played "hookey" continuously from school. You see the writer of the article is very anxious to impress upon the readers that Barbara was almost born bad, so young in life did she start her various caprices which have ended in the acquisition according to this "real story" of five husbands and as many divorces and which promises many more since the heroine is only it is said twenty-eight.

The disappearance of Barbara is said to have occasioned the co-operation of the entire police force in a search for her and that the headlines read — "Often Leaves Home—Frequenter of Cheap Theatres." I remember several years ago an illustration in "The Masses," it revealed two Derelicts of Humanity leaning against a post on a wharf and watching a young girl flippantly pass, the comment under the illustration was as follows, "Gee, how lucky, born with a job." I could not help but recall this picture when I read Barbara's "real story." It appears that she too was born with a job, for after disappearing she returns home and was placed in a girl's detention home for six months.

The unfoldment reveals that our "Vamp" was sent to Arizona, that she objected to the attentions of a rancher; and on her return home was kidnapped by him, hurried into wifehood and just as rapidly hurried into widowhood, for Lytelle the husband, two months later died. We here pause to wonder if Barbara was too much for him: Barbara, however, has retracted this episode claiming it was but a marriage and widowhood of her imagination because, somebody page Bert Lytell, "during those days I was simply crazy about Lytell."

As a cabaret dancer at Harlow's Cafe, Spring St., Los Angeles, Barbara had as her dancing partner Richard Carville, who was a worshipper at her shrine, "but their expected marriage never materialized."

Lawrence Converse, a married man with two children, it is "heralded" was the next to win "Reatha," Barbara's name before she become Barbara.

"On the day of the wedding Converse was arrested for bigamy, Barbara was taken off the train and returned to her parents. Their marriage was annulled." Converse pleaded that he was suffering, the story reads from "Matrimonial aphasia," Barbara's beauty had made him forget he had a wife and children.

Phil Ainsworth, a beautiful chorus-lady, I mean man, was the next husband, Barbara objected to his cave-man tactics, had him arrested for unbecoming conduct, felt sorry and forgave him, but Ainsworth was granted an interlocutory decree of divorce on Aug. 7th, 1917. Carvell, the former dancing partner was named as correspondent.

The next husband was Nicholas Bernard Deely, "a grey-haired, handsome actor," whose relationship plunged Barbara into legal difficulties since she acquired him before the Ainsworth divorce was final in 1920. In 1923 Deely sued for divorce but Barbara claimed they were

(Continued on next page.)



never man and wife, however, she had already divorced him in Chicago in April, 1920.

Barbara's son died in infancy and she longed for a baby, adopting a six-month child during a recent Texas personal tour. The baby was named Ivan Carville La Marr, in memory of the dancing partner we presume, but his name has been changed to Jack Dougherty, Jr. after her latest husband. Dougherty is said to be "a good-looking, red-haired Irish lad, featured in Universal western dramas." He was named as correspondent by Deely in his divorce action, filed after Barbara's latest marriage. The evidence disclosed the fact that since she was not yet divorced from her previous husband when she married Deely, she was never really married to Deely. We again quote from the story commenting upon this situation, "Intricate, yes, but things are that way in Hollywood."

If the writer here refers to Hollywood as representing Moving Pictures, the other stars and players must indeed feel flattered, but perhaps our women are so far in advance of this modern age, that virtue and virginity are considered too Victorian for consideration; and our women are ridding themselves of both with the same determination exemplified by surgeons in ridding humanity of its appendixes and tonsils.

Meanwhile, Ainsworth has been sent to San Quentin penitentiary for passing bad checks. Herman L. Roth, Deely's attorney arrested on a charge of attempted blackmail and extortion. Roth was accused and convicted of extorting \$500 from Arthur R. Sawyer, Barbara's producer-manager, on threat that he, as Deely's attorney, "would file an amended divorce complaint against Barbara, in which Roscoe Arbuckle and six others would be named as co-respondents." Naughty Roscoe! "Sawyer testified that Roth had shown him the amended complaint and demanded \$25,000 to fix up everything so there will be no newspaper notoriety." Sawyer gave Roth \$500 and signed an agreement to pay the balance then had Roth arrested. All these facts from Barbara's publicity.

Barbara was the chief attraction in Judge Russ Avery's Court during his trial, she wept into a black-laced handkerchief and court recessed in order to give her time to dry her tears. "She couldn't remember, poor girl, when she married Ainsworth, when she was divorced, when she married Deely, nor even when she married Dougherty." She did remember, however, that

she was not divorced from Ainsworth when she married Deely.

When Barbara was asked if Sawyer's office was her home "she folded her beautiful dark head into her arms on the judge's bench and she wept," between her sobs these faltering words came, "Don't be insulting." Dougherty is also an ex-husband, the story relates that they are no longer living together. Which makes it hard on the poor adopted baby, he will get another name.

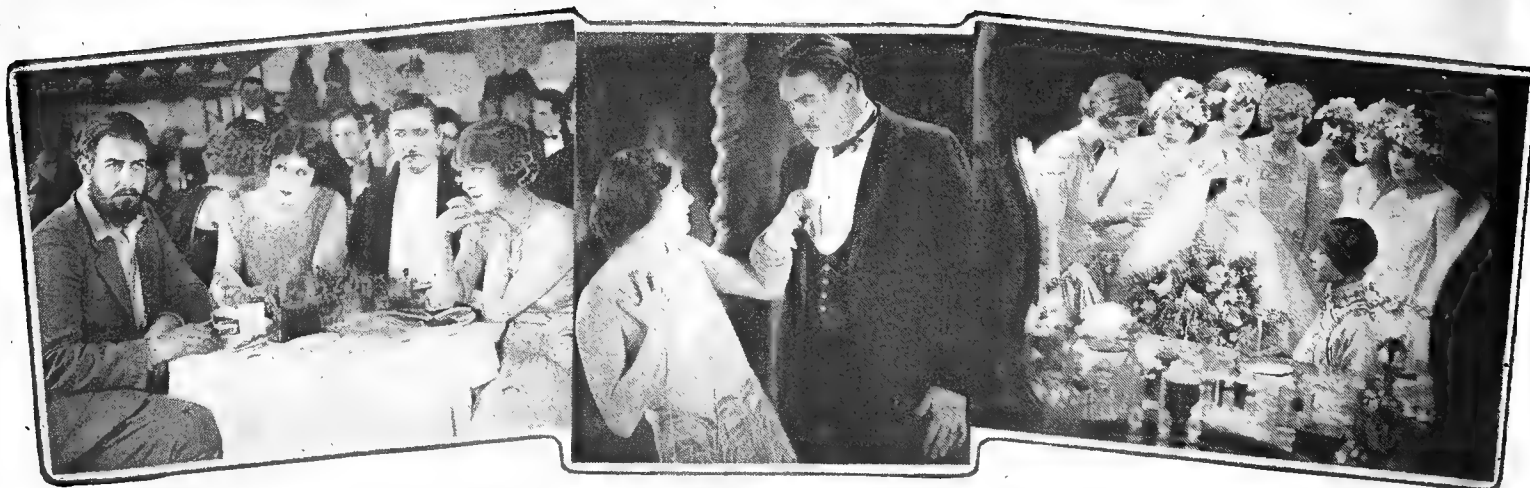
Meanwhile, some of us women, who have dared to divest ourselves of the supposed crowning glory of womanhood, revelling in bobbed hair, "straight lines," and flat heels, still feel sentimental about the virginity of women. Still retain the old-fashioned idea that God In Making Woman Improved On His Handiwork of Man; and noting the animal instincts of His Earth-Made Image, furnished Woman with a more spiritual body, a more intimate contact with aesthetic forces that she might prove an inspiration to Man.

The fact that the story reveals Barbara's salary as \$2,000 weekly, might impress one with the idea that it pays "not to be a virgin." What will be the reaction to Moving Pictures if all our budding virgins who are Movie Fans decide to get rid of their virginity? The "tired business man" would become more tired than ever and the queue of Barbara's imitators might prove impossible.

The story finishes with "Who will be Barbara's next husband?" and more information reveals that "The evolution of Nonna Dooley, a mischievous convent girl, plus snake eyes and a new name, into the boldest woman of the movies, will be described in next Sunday's Herald."

Barbara appears to have selected the majority of her husbands from her own Industry. Mlle. Rhea, the great French actress, who has many years ago gone to her repose, when on a tour in America was besieged, it is said, by society debutantes for an opportunity to express themselves histrionically. Mlle. Rhea was not only a most distinguished artiste, but a woman who was desirous of protecting the reputation of her company; and this is a bit of advice she administered to the ladies of her company, "If you must have love let it be restricted to the company." Barbara evidently believed in her caution, but why tell? Muzzles have been "tried on the dog." There are worse things than rabies.

—RAY LEWIS.



Scenes from "Behold This Woman," a J. Stuart Blackton picture of movieland released by Vitagraph with Irene Rich, Marguerite de la Motte, Charles Post, Harry Myers, Rosemary Theby and Anders Randolph in the leading roles. The picture was adapted from the novel by E. Phillips Oppenheim.



## Pathe Honors John E. Storey With Testimonial Luncheon

**P**ATHE'S "Storey Pennant Race," a three months sale campaign held in honor of John E. Storey, ended in a blaze of glory on Friday of this week with a luncheon, tendered to the general sales manager by over fifty members of the home-office staff.

For the past sixteen weeks every member of the Pathe Company has been entered in this race and as a result the campaign developed into a whirlwind success. The winners will be announced August 30th.

The luncheon tendered Mr. Storey was very much of a surprise to that individual as was a beautiful bronze desk set presented at the time and subscribed to by the Branch Managers, district Managers, special Representatives and Home Office department heads. The principal speakers at the luncheon, which was held at the Lorraine Hotel, New York, were Paul Fuller, President of Pathe Exchange, Inc. and Elmer Pearson its General Manager. John Kyle acted as toastmaster.

Mr. Fuller and Mr. Pearson were unstinting in their praise of the work done by Mr. Storey in Pathe's most successful sales drive. Mr. Fuller confined his speech to the present and the immediate past while Mr. Pearson went back to the year 1915 when he gave Mr. Storey his first job in the film industry as a salesman in the Kansas City Branch of the old "Big Four." Telegrams were read from E. C. Lynch and B. Benson, Chairman of the Board of Directors and Vice-President of Pathe respectively. Arthur S. Kane, President of Associated Exhibitors was also on hand to lend honor to the occasion.

## "Welcome Stranger" First Of Four Features Park, Boston Run

L. J. Hacking, manager of Boston branch of Producers Distributing Corporation, has closed a booking deal for Producers product for the coming season. The contract was made with Jake Lourie of the Modern-Beacon Theatres in Boston and covered the entire new output of Producers Distributing Corporation, with the agreement that four of the group will go into the Park Theatre, Boston, for indefinite runs.

The first picture to be played under this contract will be "Welcome Stranger," the Aaron Hoffman Broadway stage success, starring Florence Vidor, made by Belasco Productions under the direction of James Young, with screen adaptation by Willard Mack and James Young.

A contract for subsequent showings of the same group of pictures at the Bijou Theatre, Boston, was also closed by Mr. Hacking.

## Fox Gets Chicago Site for Theatre

Fox Film Corporation have purchased the option held by the Washington Amusement Co., on the ninety-nine-year leasehold at 16-30 West Washington Street, Chicago, a frontage of 110 feet, it is reported. \$62,000 has been paid for the option, it is said, which has been extended until October 16. Existing lease probably would prevent the building of the new Fox theatre until this fall at the earliest and likely until the spring of 1925. The rental of the leasehold is \$70,000 a year, for the first five years from May 1, 1920, \$78,500 for the next five and \$85,000 a year for the balance of the lease.

## "Fools in the Dark" F. B. O.'s Big Special Scores Los Angeles

"Fools in the Dark," F. B. O.'s big autumn special directed by Al Santell and starring Mat Moore and Patsy Ruth Miller, scored heavily at four recent pre-views in Los Angeles, Pasadena and Huntington Park. In order to get all angles on audience reaction, General Manager B. P. Fineman of the studios decided that instead of having the usual single pre-view he would show it four times in houses of varying discrimination. At the Roosevelt Theatre, Los Angeles, regarded as one of the toughest pre-view theatres on the coast, it scored so emphatically the management held it over for the second show.

## E. H. Bowman Releases "The Miracle" Maritimes

Much interest has been aroused by the announcement that "The Miracle," about which so much has been heard, will be seen in the Maritimes. E. H. Bowman, who will handle the picture for the Maritimes, states that it has already been booked at the Majestic Theatre, Halifax, for one week in October.



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# VITAC

## The Season's Successes



VITAGRAPH is well into the twenty-seventh year of production and distribution of Vitagraph pictures. The fathers and mothers of the picturegoers of to-day were our first patrons; it is their continued loyalty that has made Vitagraph a household word in every civilized country in the world. Never in a quarter of a century has this friendship of the motion picture fans been crystallized into such large and gratifying theatre attendance as in the past year.

This, in my opinion, has been due to the Vitagraph policy of selecting picture material with an eye only to its story value and of casting players to fit pictures instead of producing pictures to fit players. It is in story values that the audience gets its entertainment. And it is my purpose to see to it that the wishes of the public as expressed through their favorite exhibitors shall continue to be the lodestar for Vitagraph production.

I take pride in presenting the production plans of Vitagraph for the season of 1924 and 1925. There are twenty-four super-features on our schedule. They are by authors of note whose books have wide circulation, and they are stories with action, punch and colorful backgrounds. Vitagraph also will release pictures of high merit by independent producers.

I can not pass this opportunity to express my pleasure and gratification over the assumption of the general manager's office by John B. Rock, son of William T. Rock, who organized this company twenty-seven years ago, with J. Stuart Blackton and me.

ALBERT E. SMITH,  
President.

THE NINETY AND NINE  
A FRONT PAGE STORY  
MASTERS OF MEN  
THE MAN NEXT DOOR  
THE MIDNIGHT ALARM  
PIONEER TRAILS  
ON THE BANKS OF THE WABASH  
THE MAN FROM BRODNEY'S  
LET NOT MAN PUT ASUNDER  
MY MAN  
BORROWED HUSBANDS  
BETWEEN FRIENDS  
VIRTUOUS LIARS  
ONE LAW FOR THE WOMAN  
THE CODE OF THE WILDERNESS  
BEHOLD THIS WOMAN

TORONTO

# RAPH

## For 1924—1925

- CAPTAIN BLOOD** By RAFAEL SABATINI  
WITH J. WARREN KERRIGAN—JEAN PAIGE  
A DAVID SMITH PRODUCTION
- THE CLEAN HEART** By A. S. M. HUTCHINSON  
WITH PERCY MARMONT—MARGUERITE de la MOTTE  
J. STUART BLACKTON PRODUCTION
- THE MAGNIFICENT AMBERSONS** By BOOTH TARKINGTON  
A DAVID SMITH PRODUCTION
- THE BELOVED BRUTE** By KENNETH PERKINS  
J. STUART BLACKTON PRODUCTION
- BAREE, SON OF KAZAN** By JAMES OLIVER CURWOOD  
A DAVID SMITH PRODUCTION
- THE PEARLS OF THE MADONNA** By L. V. JEFFERSON  
J. STUART BLACKTON PRODUCTION
- STEELE OF THE ROYAL MOUNTED** By JAMES OLIVER CURWOOD  
A DAVID SMITH PRODUCTION
- IN THE GARDEN OF CHARITY** By BASIL KING  
J. STUART BLACKTON PRODUCTION
- THE HAPPY WARRIOR** By A. S. M. HUTCHINSON  
A DAVID SMITH PRODUCTION
- THE ALIBI** By GEORGE ALLAN ENGLAND  
J. STUART BLACKTON PRODUCTION
- THE ROAD THAT LED HOME** By WILL G. INGERSOLL  
A DAVID SMITH PRODUCTION
- ? THE PICTURE WITHOUT A NAME ?** J. STUART BLACKTON PRODUCTION
- TWO SHALL BE BORN** A WHITMAN BENNETT PRODUCTION
- FEAR-BOUND** A NIGHSMITH PRODUCTION

*and*  
*more*  
*to come*

WINNIPEG.

ST. JOHN



A VITAGRAPH PICTURE



# First National Changes Titles Norma Talmadge's New Picture

**"Flirting With Love" New Name for "Temperament"—Norma Talmadge Picture Called "The Sacrifice."**

First National Pictures announces the definite titles for a number of its forthcoming productions which have gone into work under different titles.

Joseph M. Schenck's new picture starring Norma Talmadge, which has hitherto been known as "Flight" and "Conflicting Passions" will be released as "The Sacrifice," a better box office title from every point of view. It is an original story by C. Gardner Sullivan and is being directed by Sidney Olcott. Eugene O'Brien plays opposite the star.

Colleen Moore's next First National picture will be released as "Flirting With Love" instead of "Temperament." It is an adaptation of Leroy Scott's novel, "Counterfeit." Director John F. Dillon recently completed photography. Conway Tearle acts the role of the hero.

"In Every Woman's Life" is the new title for M. C. Levee's production hitherto announced as "Barriers of Love." It is an adaptation of Olive Wadsley's novel, "Belonging." Irving Cummings will direct it. Virginia Valli and Lloyd Hughes have the leads with George Fawcett and Ralph Lewis in important parts.

Samuel Goldwyn has changed the title of his new Abe and Mawruss

comedy from "Potash and Perlmutter in Hollywood" to "In Hollywood with Potash and Perlmutter." It has been made from Montagu Glass's stage success, "Business Before Pleasure," with Alexander Carr, George Sidney, Vera Gordon, Betty Blythe and other popular players in the cast.

Frank Lloyd's production of Mary Roberts Rinehart's story, "The Altar on the Hill," will be released as "The Silent Watcher," with Glenn Hunter featured and Bessie Love playing opposite him.

Thomas H. Ince has announced that he will change the title of his new First National picture from "Doctor Nye," the name which Joseph C. Lincoln gave to his novel, but what it will be is still a mystery. Percy Marmont will play the title role with Doris Kenyon, Claude Gillingwater, Lucille Ricksen and Malcolm McGregor in important parts.

Edwin Carewe's production, based upon one of W. B. Maxwell's most popular novels, "The Ragged Messenger," will blossom forth on the screen as "Madonna of the Streets." Nazimova returns to pictures in this photoplay. Milton Sills plays opposite her.

tawa. At the same time, Clarence Robson of Toronto, an official of Famous Players Canadian Corporation, Limited, also made an important trip to the Canadian Capital in behalf of N. L. Nathanson, managing director of Famous Players, who is also franchise holder for Pantages.

In any case, Marcus Loew is through with the Ottawa Loew house on September 1. He is continuing to book into houses at Montreal, Toronto and London, Ontario.

## Harry Brouse Crosses The Great Divide

A prominent figure in the moving picture business of Canada has passed beyond in the sudden death on August 8, of Harry Brouse at his residence in Ottawa, 370 Cooper Street, from apoplexy, after an illness of only four hours. Mr. Brouse, who was the owner of the Imperial and Franklin Theatres, Ottawa, and former owner of the York Theatre, Toronto, as well as one of the original franchise-holders of Associated First National, was rated as a millionaire, his many downtown business properties in the Canadian Capital and other real estate holdings being valued at \$1,500,000.

After returning to his home from the Imperial Theatre, where he had attended to various business details during the evening, Mr. Brouse intimated that he would read the newspapers, as was his custom every night before retiring. Shortly after midnight, he called to his wife that he was ill and a doctor was hastily summoned. He lapsed into unconsciousness and died about 4 a. m. The deceased was in his 54th year and had lived in Ottawa for the past 35 years. He was born in Prescott, Ontario, and was a Methodist in religion. He is survived by a son, Bert, and a daughter who is the wife of Findlay McRae, Manager of the Alexandra Hotel, Ottawa, and a former director in the producing end of the moving picture business.

In addition to his moving picture interests, Mr. Brouse was the proprietor of jewelry and dry goods stores in Ottawa and was the owner of the Alexandra Hotel, one of the large hotels of the city. He also operated a factory and other industrial enterprises. With Ben Stapleton of Ottawa, he held the original Eastern Canadian Franchise in Associated First National.

The funeral was held from the family residence Monday afternoon, August 11, and it was attended by a large number of representatives from theatres, film exchanges and booking offices from numerous cities.

## Loew Reported Through With Loew's Ottawa

Capt. Frank W. Goodale, manager of Loew's Theatre, Ottawa, Ontario, for the past 28 months made his permanent departure from the Canadian Capital August 13, proceeding to White Plains, N. Y., where he becomes general manager of the State and Strand Theatres. His departure marked the beginning of the end of Marcus Loew's interest in the Loew house in Ottawa, the name of which is being changed September 1, according to announcement.

R. H. Cherry, assistant manager of Loew's Ottawa Theatre, has also received a promotion to the position of assistant manager of the State Theatre, Buffalo, N. Y., and is leaving for that post on August 31. These announcements were made by Capt. Goodale following a recent brief return to the Canadian Capital after a

special trip to Loew headquarters in New York City. Capt. Goodale is well-known in Ottawa, having been a prominent member of the Kiwanis, Elks and other organizations and an enthusiastic golfer of the Chaudiere Golf Club. Before going to Ottawa over two years ago, Capt. Goodale was manager of Loew Theatres in New York City and Cleveland. Before entering the theatre business, Capt. Goodale was a famous aeronaut and aviator and served with the United States Balloon Corps during the war. Mr. Cherry is an Ottawa man.

No positive announcement has yet been made regarding the successor to Capt. Goodale at Loew's Theatre, Ottawa. There had been an intimation that the B. F. Keith organization would take over the house on September 1 with J. M. Franklin, proprietor of the Franklin Theatre, Ottawa, as the Ottawa Keith representative in charge of the Loew house. Clark Brown of New York, an official of the Keith interests, visited Ottawa, on August 12 to hold a conference with the Loew Theatre shareholders in Ot-



# Pictures in Toronto

By HECTOR CHARLESWORTH

(Exclusive to THE DIGEST.)

## "The Wanderer of the Wasteland"

THE long sought marvel of a motion picture which would accurately suggest the colors of nature seems to have at last been achieved; and the proof of it is "The Wanderer of the Wasteland" adapted from the famous novel of the well-known novelist of the "great out-doors" Zane Grey. Even those who have not been habitues of the movies have followed news of color experiments with considerable interest; for the pictorial synthesis involved is profoundly interesting in itself, apart from any dramatic use that may be made of it. I well recall the first tentative efforts towards the entertainment of this scientific miracle, when an attempt was made to reproduce on the screen the glowing colors of the Durbar held at Delhi on the occasion of the visit of King George to India in the early years of his reign. Those pictures, though they were not an actual success, attracted attention throughout the world. The mystical connection between green and red, which I do not for a moment profess to understand, but with which every "movie fan" has become familiar in recent months through the little card spectacles handed them to look at curious projection comics, seemed to be the basis of the Durbar experiments. The drawback was the tendency of these two basic colors to over-run and produce what the expert color pressman calls a "bad registration. This effect even on a printed page produces a curious sub-conscious irritation of the nerves, and was immeasurably more disconcerting in the dazzling motion of the screen. The effect on nearly every visitor to the Durbar color pictures was sore eyes and nervous exhaustion. The premature exploitation of the experiments may be said to have given colored motion pictures a popular set-back.

In "The Wanderer of the Wasteland," however, all these disabilities seem to have been overcome. I don't think anyone of normal faculties could complain of eye or nerve strain. On the other hand the color effects seemed to be restful in a physical sense, and the approximation to reality phenomenally close. Necessarily the desert pictures with their reproductions of the many-hued Grand Canyon of the South West and their long variously-tinted vistas were most impressive in their appeal. More important however from the

standpoint of the adaptability of the new processes to ordinary film drama was the effect of flesh tones and of the textures of hair and fabric with their minutiae of reflections and tints. These factors give room for much speculation as to the future application of the invention to film interpretation. Personally I think it would be rash to assume that the modern perfected motion picture in cool, dark sepia tones is doomed. Personally I know a good deal more about color and its application to the printing trades than I do about it in relation to motion pictures. In printing it has been brought to a rich and exquisite perfection. Some of its achievements are amazingly satisfying. Yet we do not find that it has seriously ousted the well-toned illustration in dark neutral tints; or that a color print gives any more pleasure than a well executed engraving or "half-tone." The best high-class magazines mingle all types of illustrations, colored and neutral in their pages and in view of this experience I think that some thing like the same development will occur in the field of motion pictures.

The process by which "The Wanderer of the Wasteland" was presented were under the circumstances more interesting than the picture itself. Therefore I touch on it but briefly. It has a pleasing and pathetic story, not absorbingly interesting but based on healthy sentiment. The incidents of Western life are not unduly exaggerated and excellent acting is provided by Jack Holt as the misunderstood hero; and especially by Noah Beery in one of those jocose Western types which proved so brilliantly effective in "The Covered Wagon."

\* \* \* \*

## "The Moral Sinner"

"The Moral Sinner" struck me as rather a common and insipid title for the screen adaptation of "Leah Kleschna" in which Dorothy Dalton has been seen recently. But those who were disappointed with this drama of sentimental crookdom, need to be reminded that "Leah Kleschna" itself was never a first-rate melodrama. Originally it was made impressive by two interpreters of genius and finesse. Mrs. Fiske and George Arliss; and the intense and compelling emotional expression of Mrs. Fiske lifted the play far above its actual level and made the public forget that it was really melodrama hokum, of the stage. A revival of Charles McLellan's old

play with a very distinguished cast in New York this spring exposed all its theatricalism, without entertaining the public. That those who made the scenario of "The Moral Sinner" did not succeed in improving it is therefore not surprising. Dorothy Dalton has not the intense quality necessary to make an audience feel the moral sufferings of the heroine. I wonder if any reader recalls the jest that was made about Dorothy by the dramatic critic Percy Hammond when for a time she deserted the screen to reveal her lovely form in "Aphrodite." As is usual the programme mentioned a long list of costumiers who had provided garb for various characters. Commenting on this Hammond remarked that the name of the gentleman who provided Miss Dalton's costume had been omitted, but that he was the well-known Mr. Menin, maker of talcum powder. In "The Moral Sinner" no such jibe would be possible. In the cast was the well-known French-Canadian actor Alphonse Ethier, who is as effective on the screen as he used to be on the stage.

\* \* \* \*

## "The Enemy Sex"

"The Enemy Sex" a picturization of Owen Johnson's well-known novel "The Salamander" is a drama of hectic emotions more or less suited to the sultry season which we have been experiencing. While it professes to deal with the eternal problem of sex, in an ultra sympathetic way it does not settle the problem for anyone and was hardly convincing to the spectators of healthy emotions, despite effective qualities of suspense. But the acting was admirable—a credit to the direction of James Cruze. It is probable that Owen Johnson conceived the main role as a Nazimova type but Betty Compson is an actress of really appealing personality who has the fine gift of being convincing in serious moments. But the really outstanding performance was that of the English actor Percy Marmont. His picture of a man of reckless and dissolute nature but with underlying virtues was a fine memorable creation. This is a type of role easier to "put over" on the spoken stage, where vocal effect counts for much, than on the screen. Kathlyn Williams, Sheldon Lewis, De Witt Jennings, and Huntley Gordon were also members of the cast of rare all-round distinction.



### Stop the Press News

Circuit Judge John J. Gregory of Milwaukee decided in favor of the Progress Film Exchange of Milwaukee in a dispute they had with Henry Goldman of Green Bay Wis. The arbitration committee failing to come to a decision on the question of the responsibility incurred by a manager whose employe signs a contract for him. The decision against Goldman was made since his employe was in the habit of officiating in a like capacity when Mr. Goldman was absent. The theatre manager repudiated the contract.

From all indications it seems fairly sure that Simcoe is going to have a new picture theatre.

Mr. Fred Pursel, at present operating the Lyric theatre, has purchased a very advantageous site and is making plans for the erection of a new house shortly.

Mr. Pursel also states that he believes that Simcoe and the surrounding section are due for a very profitable season this fall, and with that in mind is making his purchases of product to be shown in the theatre with greater care than ever before.

He advises us that he has purchased Paramount's "Famous Forty," and expects to close shortly for other important product.

### A. S. M. Hutchinson To Visit Vitagraph President A. E. Smith

A. S. M. Hutchinson, the English writer, has written to President Albert E. Smith of Vitagraph of his intention to visit America this fall. He wanted to reach Los Angeles during production of "The Clean Heart" which J. Stuart Blackton is now making but affairs in England prevented him from doing so. It is likely, however, that when he does come to America his other novel "The Happy Warrior" will be in production in Vitagraph studios. President Smith and Mr. Hutchinson became close friends while Mr. Smith was abroad. He will be the guest of the President of Vitagraph at his ranch in Southern California during his stay on the West Coast.

### Musicians on Strike Centre—Regent—Imperial Theatres in Ottawa

The musicians of the Centre, Regent and Imperial Theatres, Ottawa, Ontario, have gone out on strike because of the refusal of the theatre managers to grant a \$2 raise in the wage scale, with a \$5 increase for orchestral leaders. One or two of the local exhibitors secured non-union organists from Montreal to provide music and this was followed by notification from the projection machine operators that they, too, would walk out unless the non-union musicians were dismissed.

### Rafael Sabatini's Novel "Captain Blood" in Production At Vitagraph Studios

Rapid progress is being made at Vitagraph studios in Hollywood on "Captain Blood," the picturization of Rafael Sabatini's novel which is being directed by David Smith under the personal supervision of Albert E. Smith, president of the company. Vitagraph has built for this picture an exact reproduction of the colonial towns in the Barbadoes as they existed in 1685 when the Spanish Main was ruled by buccaneers. The costumes of everyone in the picture from those of J. Warren Kerrigan and Jean Paige, who have the leading roles, to the most unimportant extra have been prepared with accuracy from prints and paintings. The research staff of Vitagraph has been at work preparing for this spectacle for almost a year ever since President Smith purchased the world rights to the novel from Sabatini while in London.

A fleet of 17th century galleons has been built for this production and lies anchored near the city. Visitors swarm these old fashioned castellated ships by the hundreds and President Smith has granted permission for sightseers to inspect the vessels except on days when Director Smith is actually shooting. Director Smith is in his element in making "Captain Blood." He loves the sea and he swept into high prominence in the industry as a director when he turned out "Masters of Men," by far the biggest sea picture of last season.

## Production Work Already Under Way on Semon Comedies for Educational

PRODUCTION work is already under way on the first of the Larry Semon special comedies to be made for release through Educational Film Exchanges, Inc., in 1924-1925. Following negotiations that have been in progress for some time between the famous comedian and E. W. Hammons, President of Educational, an agreement has been reached by which Semon will produce four two-reel comedies during the coming season for distribution through Educational.

Semon has only recently finished production of his first feature length comedy, "The Girl in the Limousine," from the famous stage play by Avery Hopwood, which is to be released this month by First National. After completion of this feature subject the comedian went to New York, where the agreement with Mr. Hammons was concluded. Announcement of production plans has just been made known in Los Angeles where final

details were discussed at the Educational Film Exchanges convention.

"I consider the acquisition of these four Larry Semon pictures one of the finest things Educational has accomplished in a long time," said Mr. Hammons in announcing the plan. "It is in keeping with our announced policy of quality rather than quantity in 1924-1925, as heretofore. There will be only four of these comedies, but each of them will be truly a feature in every way except length. We have the assurance of Mr. Semon that no time, expense or effort will be spared to make them take their place with the finest comedies that have ever been made."

Semon and his scenario staff have been at work for some time on the story for his first picture for Educational release, and camera work was started recently at the F. B. O. Studio in Hollywood, where space has just been taken for the exclusive use of the Semon Company throughout the year.

"Butterfly" the Universal Jewel production, had its world premiere at the new Forum Theatre in Los Angeles recently.

"Butterfly" is the second picture shown in the Forum, which closed for several days following the closing of "America." Many features marked the opening of the Universal production. Theodore Kosloff staged an elaborate ballet with his Imperial Russian Ballet. Another feature was the personal appearance of the stars and players.





# Pictures in Montreal

By S. MORGAN-POWELL

*S. Morgan-Powell special Montreal correspondent for The Digest has recently returned from a visit to London, England, and cites in this week's Montreal letter some very interesting facts in connection with British Films.*

Montreal, August 5.—A visit to England cannot but be instructive, from whatever viewpoint it be regarded. My investigation of the theatrical and motion picture conditions in London has given me good ground for thought. I wish it were possible for the exhibitors and the picture censors in this Dominion to go to England and see things for themselves. I am confident that one result would be a very different attitude towards British-made films.

There is no getting away from the fact that the movies have exerted a widespread influence on the theatre-going public in Britain, as over here. But it is unfortunate that this influence has not hitherto been wholly, or for the main part, in the right direction. The explanation is simple. During the war, of course, the making of motion pictures in Britain stopped completely. There lay the business opportunity of the American producers,—and they grabbed it, with both hands wide open.

They took an unfair advantage of the British exhibitor, and he has long since recognized the fact. They compelled him to sign contracts which compelled him to accept, say, nine indifferent films with one good feature film. He had no option but to comply. His source of supply was strictly limited. These films covered a long period, and it is only now that the English motion picture house is emerging from the level of the mediocrity to which blanket contracts of the type indicated plunged it.

\* \* \* \*

The necessity of fulfilling these contracts, of showing the poor stuff, was imperative because their financial condition did not permit the English exhibitors to throw away the indifferent films and sacrifice the cash payment they had made. As a result, for years the English movie patrons have been deluged with a series of the second-rate American films, and the youngest generation has been brought up on the hectic, unreal, unnatural and totally misleading standards of life and character these films so often depict. It has been a bad thing for England.

but, I believe, an even worse thing for America, as it has created a widespread impression as to American character, habits, and modes of living utterly false to the truth and reflecting in a most unpleasant manner upon American manhood and womanhood.

But now the movie houses are emerging from the wood, and the very effective and influential propaganda in favor of British films is showing its results. British pictures are being made that compare favorably with the best American films, in so far as artistic photography and realism are concerned, and in which the acting is distinctly superior, all round. The detestable "star" system, which has been the curse of the American film throughout, and which will inevitably continue to keep the American picture at a low artistic and realistic level, so long as it is pursued with no thought but the boxoffice, is being steadily eliminated in England, and the best films are being judged on their all-round merits as pictorial presentations of stories true to life. Of course there are leading men and women, nor is there any effort to palm off upon the public a poor film with the lure of a well-known name.

English films have made enormous strides in the last few years. Indeed, when we consider the tremendous advantage the American producers had, the fact that they have made so little artistic progress by comparison is significant. The English producers have every reason to feel confident that they will be able to establish the industry on a sound artistic and economic basis, so long as they are given a reasonable opportunity of competition. Unfortunately, however, the absence of any such tariff of protection as America provides to protect their own films against British and other foreign competition places the British producer at a disadvantage, and the present problem that is engaging attention is how to overcome this advantage in the most effective manner.

\* \* \* \*

With the exception of the London Opera House,—that monumental evidence of the over sanguine Oscar Hammerstein's reckless enterprise,—I could find in London no picture theatre comparable to the Capitol or the Palace theatres here in Montreal, either from the viewpoint of accommodation or of general attractiveness. But the programmes provided will

stand comparison with the best anywhere, and the balance is held carefully between legitimate picture features and additional attractions. There is no effort to bolster up poor films with vaudeville turns and a musical programme, though the music is excellent and the singing very good indeed. (In fact, you can hear singing of a high calibre all over London, in cabarets, and even in the popular-priced Lyons eating houses, where people feed at prices comparable to those of the Childs' restaurants on this continent to the accompaniment of first-class orchestras and soloists with well-known names, whose songs do not include the claptrap jazz rubbish that so often spoils enjoyment of a film on this continent.)

Another feature which makes the British movie house a very attractive place of entertainment and relaxation for the man or the young person with only a limited amount of pocket-money, unable to pay the heavy charges of the London and provincial theatres, is the fact that smoking is almost universally permitted. It might be thought that this obscures the film and detracts from the audience's enjoyment, but that is not the case. There is an overwhelming public sentiment in favor of smoking, and it will continue until the character of the British public undergoes a very radical change,—which, as the past proves, is a matter of very slow consummation indeed.

\* \* \* \*

Long queues waiting from early hours outside those picture houses which are showing outstanding films are a commonplace. Colored and educational pictures are extremely popular, and the magnificent scenics shown provide the stay-at-home Britisher with intimate visual proximity to the world's many beauty spots and places of historic interest. They do these scenics over there magnificently, and they constitute a feature which I think ought to be added to every first-class motion picture house in Canada. They are certainly infinitely more interesting than the nonsensical comics that enjoy such a wide circulation over here.



# Gentlemen! Place Your bets!

FIRST NATIONAL ran so far ahead of all competition during the past year that it copped the greatest distinction ever awarded the Industry.

The walk-away made the folks sit up and look around and right now the boys are being told "*this year we're going to give First National the biggest competition of its career.*"

FIRST NATIONAL welcomes this competition and extends its heartiest thanks to competitors for honoring it with the eminent rank of LEADER.

Bear in mind that the exhibitor owners of FIRST NATIONAL must protect their theatre holdings by presenting a more superior entertainment in their theatres than their opposition.

Their rise to affluence in this business proves that they have succeeded in doing that, and, while FIRST NATIONAL appreciates the honest endeavor of other companies to give exhibitors better and bigger pictures it is evident to the form players that FIRST NATIONAL will repeat.

Any man who signs a FIRST NATIONAL contract is not gambling. He's playing the cinch. Stake horses pretty nearly always run to form and the books list FIRST NATIONAL as a thoroughbred.



*The first of the 27 Pacemakers*

## "SINGLE WIVES"

*starring*

CORINNE GRIFFITH — MILTON SILLS



# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 16.

TORONTO, CANADA

August 16th, 1924

## FRANK LLOYD'S "The Sea Hawk"

11th week at the Astor theatre, New York

(Seats selling 4 weeks ahead in the hottest weather)

6th week at the Criterion theatre, Los Angeles

(extended indefinitely)

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(extended from a 4 week booking)

OPENING THE  
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They are making theatre history in the hottest weather — What will they do for you in the Fall? They are but two of the reasons why contracts are flooding in for FIRST NATIONAL'S next season's product. There are other reasons just as big to follow.

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# No Headaches in Universal Contracts

No. 395 Straight from the Shoulder Talks, by Carl Laemmle, President of the Universal Pictures Corp.

**E**LEVEN of our first twelve big pictures for the coming season are completed!

Copies of most of these are already in Universal exchanges, ready to show.

No company in the history of the business, so far as I can recall, has ever had its product **READY TO SHOW** so early in the year. This means that you can **LOOK BEFORE YOU BOOK** or, if you have confidence enough in Universal to sign up the whole group, you can do so of course.

In spite of the flood of new contracts now pouring into Universal offices, many of you have said you would like to wait a while before signing up. That's all right if you want to look before you book, but the past performance of the Universal should be assurance enough that you can sign up the whole twelve of the Universal's first group of Jewels with your eyes shut.

No disaster can come from it. Nothing but protection can result from it. The pictures are clean. The titles are clean. The advertising clean. And Universal's methods are clean!

I'll guarantee your money's worth **WHETHER YOU LOOK BEFORE YOU BOOK OR WHETHER YOU BOOK ON FAITH IN UNIVERSAL!**

There is no harm in block booking if you have confidence in the company you are dealing with. Confidence in the quality of pictures you will get and confidence in the quality of treatment you will get are even better safeguards than looking before you book!

Universal has never laid down a hard and fast policy on any subject. It has always been willing to sell its goods on a live-and-let-live policy. This means that when all is said and done, you are guaranteed satisfaction.

Nevertheless, in order to enable you to look before you book if you care to, Universal has invested a tremendous sum of money to get its pictures completed far ahead of release time.

In other words, I've done everything I can think of to deliver goods instead of promises.

I now ask you to sign up the **TWELVE JEWELS OFFERED YOU FOR RELEASE DURING THE FIRST SIX MONTHS OF THE COMING SEASON COMMENCING WITH AUGUST.** Either look before you book or, if for any reason this is inconvenient, **BOOK BLINDLY BECAUSE OF YOUR ABSOLUTE CONFIDENCE THAT UNIVERSAL WILL GIVE YOU A SQUARE DEAL.**

I pledge you the square deal, now as always—and in return I ask immediate bookings and playdates!

There are no headaches in a Universal contract! I guarantee every one of 'em.

## Universal's First 12 Jewels for 1924-25

*The Finest Group of Big Features  
Ever Released by Any Company.*

### THE SIGNAL TOWER

Released August 3rd

Starring

**VIRGINIA VALLI**

From the story by Wadsworth Camp.  
A Clarence Brown Production.

### THE RECKLESS AGE

Released August 17th

Starring

**REGINALD DENNY**

From the novel "Love Insurance" by Earl Derr Biggers. A Harry Pollard Production.

### WINE

Released August 31st

From the story by William MacHarg in Hearst's International Magazine. With CLARA BOW, Forrest Stanley, Huntly Gordon, Myrtle Stedman, Robert Agnew and Walter Long. Directed by Louis Gasnier.

### THE TURMOIL

Released September 14th

Adapted from BOOTH TARKINGTON'S great novel of American life, with an impressive cast including GEORGE HACKATHORNE, Eileen Percy, Emmett Corrigan, Pauline Garon, Eleanor Boardman, Edward Hearn, Kenneth Gibson, Bert Roach, Theodore Von Eltz, Winter Hall and others. A Hobart Henley Production.

### THE FAMILY SECRET

Released September 28th

Adapted from the great stage success, "The Burglar," by AUGUSTUS THOMAS and the popular novel "Editha's Burglar" by Frances Hodgson Burnett. Featuring BABY PEGGY and a popular cast including Gladys Hulette, Frank Currier, Edward Earle and Cesare Gravina. Directed by William Seiter.

### BUTTERFLY

Released October 12th

From the novel by Kathleen Norris, with a great cast headed by Laura La Plante, Norman Kerry, Kenneth Harlan, Ruth Clifford. A Clarence Brown Production.

### CAPTAIN FEARLESS

Released October 26th

Starring

**REGINALD DENNY**

Directed by James W. Horne.

### THE ROSE OF PARIS

Released November 9th

Starring

**MARY PHILBIN**

An Irving Cummings Production

### K—THE UNKNOWN

Released November 23rd

Based on Mary Roberts Rinehart's best known novel, "K."

Starring

**VIRGINIA VALLI**

With Percy Marmont. A Harry Pollard Production.

### LOVE AND GLORY

Released December 7th

From the novel "We Are French" by Robert H. Davis and Perley Poore Sheehan, with a cast featuring Charles De Roche, Wallace Macdonald, Madge Bellamy. A Rupert Julian Production.

### THE GAIETY GIRL

Released December 21st

Starring

**MARY PHILBIN**

Adapted from the Good Housekeeping Magazine story "The Inheritors" by I. A. R. Wyllie. A King Baggott Production.

### HOUSE PETERS

Starring in Lincoln J. Carter's sensational thrilling melodrama.

### THE TORNADO

Released January 4th

A King Baggott Production.

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AUG. 16th, 1924

## Canadian National Exhibition

**A**LL roads from August 23rd to Sept. 6th inclusive will lead to Toronto, the headquarters for the last forty-six years of the Canadian National Exhibition.

Last year 1,493,000 persons passed through the gates of this Annual World Fair, during a period of thirteen days, thereby exceeding the record for that number of days of any world's fair. On one day fifteen thousand cars were parked in and about Exhibition grounds and of this number 2,400 were from the U. S.

Chicago on the West, New York, Philadelphia, Boston and Montreal on the East and Washington on the South are all within a night's ride from Toronto by train. U. S. visitors entering Ontario will not require passports, while the Custom formalities at the border are of a minor nature. Motorists are required to bring their permit card issued with 1924 license as a means of identification; and are permitted for one month to bring their cars into Canada without the necessity of filing a bond. No additional fee or license is required during this period. Last year 1,756,199 cars entered Ontario for touring purposes.

The C. N. E. fair is in reality many fairs in one. Representing the industrial, agricultural, commercial and artistic life of Canada, reflecting its natural resources, its picturesqueness and wealth. International displays are also an important factor. In the eighty permanent buildings and the three hundred temporary structures you catch a vista of a miniature Canada, progressive and prosperous.

The inception of the C. N. E. was brought about by a government grant of forty acres and one hundred and twenty thousand dollars in buildings, to-day the grounds of the exhibition cover three hundred acres of beautiful park land, fronting on Lake Ontario and connecting by highway with Sunnyside and Canada's great lake road leading into the U. S. The grounds of the Exhibition are valued at five millions, the buildings at six millions, a total of eleven millions of dollars owned by the city of Toronto, which operates the C. N. E. as a public institution deriving such profits as may accrue from this gigantic effort.

The C. N. E. booklet records the following further information: "Among other reasons for its pre-eminence in the Exhibition world are; strategic location and attractive setting; high standard of exhibits; yearly introduction of new features which indicate progress in various lines of national activity; Government co-operation,

Federal and Provincial, and a Board of Directors who are capable, enthusiastic business men and agriculturists, giving their services gratuitously. It provides a meeting place for city and country, Province and Province; has great educational value; is a popular university which exercises a salutary influence throughout Canada and affords an opportunity of realizing the extent of the natural resources of the country and of taking an annual inventory of the nation's progress. It displays our industrial, mineral and lumbering strength; shows the application of the sciences in different fields of work; summarizes national achievements; registers the advancement made in processes and implements; gives new ideas to seekers for stimulus; is a great mart where buyer and seller can come into direct contact. It shows the whole range of Canada's production and market requirements; visualizes for visitors the progress made in education, public health, child welfare and the general betterment of the people; makes it possible to see good pictures and to hear good music and thus stimulates the general development of Art in the community. It gives body and form to the national spirit and represents Canadian Life in its broad outlines."

To the U. S. producers we say visit Canada during this period, it will give you a better idea of what Canada means to you, what Canada will mean to you if you grasp the relationship of Canada in its importance to you as a market. It will also furnish you with an opportunity of coming into contact with a representative showing of Canadian exhibitors. Heretofore your acquaintance with Canada and the Canadian exhibitor has only been through your distributing agency.

Canadian Exhibitors visit Toronto and the fair. It will demonstrate the greatness of the country in which you reside, and why the theatre you own should remain yours, unless you have all the money you desire and are ready to retire. It will give you an opportunity to see what Toronto has to screen for you in pictures. Many companies this year have in their branches a large percentage of their new year's product ready for preview showings. I hope that the C. N. E. may be utilized also as a medium to express the Canadian Motion Picture Industry. So far we have not registered at the Exhibition. Considering that we have an audience of one and a half millions of people to advertise our business for us, is there nothing that we can say to them at their great meeting-place, the C. N. E.?

—RAY LEWIS.

## National President M. J. O'Toole Address Read Montana Convention

Montana Motion Picture Theatre Owners Convention Mammoth Hotel — Yellowstone Park—

**A**N interesting statement on elements of service within the Motion Picture Theatre, applicable to the great West, from National President M. J. O'Toole, of the Motion Picture Theatre Owners of America, was read at the State Convention of the Motion Picture Theatre Owners of Montana at the Mammoth Hotel, Yellowstone Park.

In this, Mr. O'Toole spoke to the Montana Theatre Owners, in part, as follows:

"One of the important aftermaths of the Boston Convention is direct membership. By having this membership direct in our National Organization, we are able to co-ordinate the activities of Theatre Owners in all parts of the United States and render their co-operation more efficient in handling national legislation, film conditions generally, and such other elements as affect our business, of a national character. Then the Theatre Owners thus associated are in a definite way able to take care of such matters as may require their attention in a state or regional way through state and regional organizations.

"Much of the work required of Theatre Owners' organization is of a national character. It embodies lines of activity which affect congressional work. There are, however, many important matters which must still be taken care of by state and regional bodies, as these elements are of a somewhat local nature, and those best fitted to care for them are the ones directly interested. We find that this line of organization, direct membership in the National Organization and then such elements of activity as may be necessary in state and regional bodies, is operating in a most efficient way.

"Our organization in its national, state and regional aspects, is a protective body and gives definite and specific protection to the Theatre Owners along legislative and other lines. When Theatre Owners understand the organization in that way and know that sometimes it is difficult to find service of this character reflected in actual results and that a considerable portion of it is business insurance and protection, they will have a better and more comprehensive idea of just what organization means.

"The Motion Picture Theatre Owners of America have a very pronounced list of accomplishments of an outstanding nature. In the first place at the National Office, we handle in

direct contact with the executives of Producing and Distributing Companies many complaints made by the Theatre Owners and in a great number of instances, we have been able to so adjust these differences as to make the situation operate greatly to the advantage of the Exhibitor.

"In Ohio," we are now conducting a campaign for state-wide referendum on Sunday Opening and it may be that we will have another on the question of censorship in that state. A similar line of procedure will be followed in Maryland very soon and the Theatre Owners of New Jersey may seek a referendum or engage in other lines of procedure to determine the question of Sunday Opening in that state. We precede all of these moves by direct application of our screen energies to Public Service.

"I have made an exhaustive study of that situation and I gave the Theatre Owners the benefit of the same in my annual report on Public Service which is at the disposal of the Exhibitors.

"I would be pleased to have the Theatre Owners of Montana through their officers, keep in close and intimate touch with National Headquarters, and I also invite each individual Theatre Owner in their state to feel at liberty at any time to communicate with me on any subject which may be of service to him or his theatre, and any line of suggestion he may have to make regarding the affairs of National Organization will be cheerfully received by me and fully appreciated."

### Buck Jones Secures Peggy Shaw for Leads

Peggy Shaw has been cast for the leading feminine role opposite Buck Jones in "Winner Take All," Fox production.

Miss Shaw replaces Gladys Hulette, originally announced as leading lady for Jones in his newest picture. "Winner Take All" is from the story by Larry Evans. W. S. Van Dyke is directing.

Leonard Bishop, genial manager of the Regent Theatre, Ottawa, a Famous Players house, earned special distinction when he appeared as the baritone soloist at a concert recently for the Rideau Street Synagogue, which was held at Talmud Torah Hall. Mr. Bishop was the hit of the evening.

### "Behold This Woman" Opens Rialto, New York

"Behold This Woman" was shown at the Rialto Theatre, New York City, the week beginning July 20th. This picture is a romance of movieland adapted from the novel "The Hillman" by E. Phillips Oppenheim. It tells the love story of a motion picture star who had suffered from the wrong reputation set upon motion picture players. Louise Maurel meets John Strangeway who comes of a family whose men had suffered through women. He and his brother are woman haters. They live alone on a ranch in Southern California. John falls in love with Louise and goes to Hollywood to offer her marriage. There he is thrown into contact with the gay life of the motion picture center. After many dramatic complications he wins Louise.

J. Stuart Blackton produced "Behold This Woman" and the cast is an exceptionally strong one comprised of Irene Rich, Marguerite de la Motte, Charles (Buddy) Post, Harry Myers, Rosemary Theby and Anders Randolph.

### "The Sea Hawk" Has Sensational Success

"The Sea Hawk," Frank Lloyd's production for First National of Rafael Sabatini's adventure novel, continues on its triumphant way. It is not only in its eleventh capacity week at the Astor Theatre, New York, at the \$2 admission scale, and has just had a tremendous opening at the Roosevelt Theatre, Chicago, and the Criterion, Los Angeles.

At 11 a.m. on the Tuesday following the opening, which was on Monday night, June 30th, there was a big hold-out in State Street and every prospect is for a Chicago business for this Photoplay which will be in keeping with the New York attendance and receipts.

"The Sea Hawk" opens its Canadian premier at the Regent Theatre, Toronto on August 30th at admission prices scaling up to \$1.50.



Before Buying Pictures Read The Digest Advertising Pages.



# Pictures in Toronto

By HECTOR CHARLESWORTH

(Exclusive to THE DIGEST.)

## "Revelation"

JUDICIOUS compression would have made the film play "Revelation" better and more interesting; and also, it seems to me, have brought out the finer meanings of the theme more clearly. The story from which the scenario was made is rather more serious in intention than most of the novels which furnish the material for motion pictures. It was known in the bookstalls as "The Rosebush of a Thousand Years" and its author Mabel Wagnells clearly had a religious intention beyond that of creating a work of fiction.

Though I have not read the novel it is plain enough that she owed a certain amount of inspiration to Count Tolstoi's great work "Resurrection." It will be remembered that in the Russian work a young girl of fine qualities is seduced by a nobleman. Deserted, she sinks to the lowest depths and it is only when she lands in court as a criminal that the nobleman realizes the disastrous consequences to the woman of his own perfidy. How in the end her buried soul is restored to her, resurrected from the grave of her past is beautifully told by Tolstoi; but he is deeply concerned with the dawn of remorse and a new spiritual life in his hero as with the development of his heroine. In handling a similar theme in a Parisian locale, Miss Wagnells has followed the same general idea, but concerns herself with the woman's side of it; and also makes the sufferings of her heroine, Julia Hofer much less drastic than those of Tolstoi's Russian girl.

Moreover, Tolstoi's treatment of the subject of a soul re-born in "Resurrection" is strictly realistic, though highly spiritualized, the plot of Miss Wagnells' novel as outlined in the film "Revelation" is romantic and fanciful. We have betrayed a girl who, who turned out on the streets by a ruthless father, gives her child to the good sisters of charity and becomes in time at tough little gamine on the streets of Paris. But cleverness and beauty make her acceptable as an artist's model and devotion to a poor painer of real genius brings her out of the depths in a physical sense, though it does not involve her moral redemption. In many of the scenes Julie is living with the painter, who soon wins success, under conditions of rare luxury. The beginnings of spiritual revelation come to her, when, after many rows she induces the artist to let her pose as the Ma-

donna in a picture of a rose bush in a monastery which, according to legend had been personally blessed by the Madonna centuries before. The film does not stress the idea that the rose-bush is a thousand years old as it does in the story, if one may judge by its original title.

Clearly the author was indulging in romantic license there. There may be trees which have lived a thousand years but there are certainly no rose-bushes; and monasteries of the type depicted in this picture were a product of a period considerably later than a thousand years ago. The curious mixture of the trivial and boisterous, with the romantic and fantastic, in the filming of "Revelation" must have produced a jarring note in the minds of many spectators. The director George D. Baker, though possessing abundant picturesque material to work upon seems to lack the aesthetic sense which characterizes some of the best latter-day producers. The development of the story is overloaded with the trivial incidents that become tedious; and I, in common with many spectators, wished that he had cut such vulgar episodes as the rough and tumble fight between Julie and another model, and gotten on with his story more speedily.

The characterization of the heroine is said to be the best achievement, up to date, of Viola Dana; but seemingly this complex part is to some extent beyond her powers. The tigerish abandon of some of her scenes revealed over-emphasis; and though she looked very charming in the Madonna scenes her serious work was a bit mechanical. There is however a tricky diablerie about Miss Diana's personality in scenes of excitement that is quite effective; and this would have been better appreciated if the evolution of the action was not so padded and long-drawn out. There are some unusually picturesque actors in the supporting cast which includes Monte Blue, Lew Cody, Otto Matiesen, Frank Currier and George Siegman all able and impressive interpreters. I could have wished that in the Hippodrome presentation the names of the various characters had been announced on the screen; but no doubt the length of the film made it necessary to save time by omitting such illuminative close-ups.

\* \* \* \*

## "The Mailman"

Emory Johnson may lay claim to be what might be termed an

"occupational" scenario writer, for he has written dramas around the careers of policemen, firemen and railroad road engineers, and has found his highest satisfaction in contemplating and presenting the self-abnegation of the postman. In other words he is the picture-poet of the public utilities. Perhaps we should not have heard so much of the divinity which doth clothe public servants of this order if the production of Mr. Johnson's film "The Mailman" in Toronto had not happened to coincide with the demand of our Canadian posties for a reconsideration of their wage conditions after an abortive strike. However that may be, the postmen are good fellows, and may they all eat turkey next Christmas; but I doubt if any of them have such troubles to endure as the two postmen, father and son, who figure in the action of "The Mailman." It is a real melodramatic thriller of a sentimental order that long antedates the invention of the motion camera; when heroes in humble walks of life were victims of villainous machinations — the screen equivalent of old "Tentwenty-and-thirt" melodramas. Of course every mail bag contains tidings of weal and woe for a number of human beings. Any imaginative person whose taste for romance is so insatiable that he is willing to risk a long term of imprisonment could find all sorts of vital stories just by reading all the communications in a stolen mail-bag.

It is given to few postmen to lead the adventurous life of the hero of "The Mailman" who, having revealed his heroism in a robbery, gains an important post on a mail steamer; and manages to get involved in circumstances which indicate that he has not only robbed the mails but murdered a ship's officer. In most melodramas, spoken or screened, court processes are rather arbitrary and it is no more a surprise that the young man is convicted, than that the real culprit is discovered in time to save him from the gallows. The emotional strain of the father, also a postman, who is torn between love and duty is the real old stuff. The sorrows of postmen are not by any means the sole material out of which this thriller is woven. The pursuit of rum-runners on the high seas, and the latest of maritime industries itself, figure importantly in the action. The pictures which present the incidents involving the epic of liquor give fresh and vivid interest to the piece.



*Three Houses Only in Los Angeles  
Did Above \$20,000 Last Week*

# Fools in the Dark

**Leads at the Metropolitan---  
Week's Receipts \$28,200**

**Matt Moore  
Patsy Ruth Miller**

**In the extraordinary Thrillolaff Drama DeLuxe  
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## "The Marriage Cheat" Wins Praise New York Press

First National's Latest Ince Film  
Highly Commended.

Thomas H. Ince's latest production for First National release, "The Marriage Cheat," from the story by Frank R. Adams, directed by John Griffith Wray, the man responsible for "Anna Christie," had its first New York showing at the Strand Theatre. It received great praise from the newspaper reviewers.

F. W. Mordaunt Hall in the New York Times wrote: "Mr. Wray's most recent picture is decidedly entertaining."

Louella Parsons in the American: "Stimulates the imagination. The scenes with the natives are very well done."

Dorothy Day in the Telegraph: "The Marriage Cheat" is a box office

friend. It contains some of the best ocean storms and shipwreck scenes of the season."

Robert Gilbert Welsh in the Telegram and Mail: "The scenes of a wreck at sea and the buffetings of the characters in a tempest show Thomas H. Ince at his best in the direction of a film which is handled in a masterly way."

The critic of the Sun: "An unusually effective melodrama."

The Post: "A very tense and vivid romantic melodrama."

Don Allen in the Evening World: "The Marriage Cheat" is a beautiful picture. Mighty good film entertainment."

Rose Pelwick in the Journal: "The picture presents a very human situation and the director has treated it logically and developed it with understanding. The settings are beautiful."

pany was organized a few months ago under a Dominion charter with an authorized capitalization of \$5,000,000 for the purpose of operating an extensive chain of Keith houses in Eastern Canada with both pictures and vaudeville.

The Keith representative in Ottawa is J. M. Franklin who has been the proprietor of the Franklin Theatre, Ottawa, during the past year. Mr. Franklin leased this house from the late Harry Brouse of Ottawa, who was a prominent franchise-holder of Associated First National and also owner of the Imperial Theatre, Ottawa. Mr. Franklin recently conferred with E. F. Albee in New York City, Mr. Albee being the president of the Keith Canadian company. Capt. F. W. Goodale, manager of Loew's Ottawa Theatre during the past two years, has also been in New York City for a couple of weeks to arrange various details. Mr. Franklin will have charge of the big theatre and the policy after September 1 will be, it is understood, the presentation of feature pictures, film comedy and news weekly, in addition to six acts of Keith vaudeville.

Loew Theatres in Canada have now narrowed down to those at Toronto and London, Ontario. The Loew house at Montreal, which continues to book Loew vaudeville, has been acquired by N. L. Nathanson of Toronto, representing the Famous Players Canadian Corp., and the same interests also secured the Loew house in Hamilton, Ontario, some time ago. There is no longer a Loew house in Windsor, Ontario.

## Keith Company of Canada Take Over Loew's Ottawa

Will be Called Keith's Capital — Seating Capacity, 2,600 — Six  
Acts and Pictures — J. M. Franklin, Manager.

Marcus Loew is quitting the Ottawa, Ontario, theatre field on September 1, according to an announcement in the Canadian Capital, arrangements having been made by the new B. F. Keith Company of Canada, Limited, of Montreal, to take over the large and handsome Loew Theatre in Ottawa on a special basis on that date, it is stated. The Ottawa Loew house, which was built only

some three years ago and which has a seating capacity of 2,600, is to be renamed, intimation being made that it will be called "Keith's Capital" in place of Loew's Ottawa Theatre. A holding company, made up of many prominent local people, will continue to function and it is understood that net profits will be used for the payment of dividends to Ottawa shareholders. The Keith Canadian Com-

### Page Dave McMullan

Castle Theatre,  
Guelph, Ont.

Dear Dave:

Will you please tell your Brother Exhibitors why you booked Producers Distributing Corporation Products---"Tip Top Entertainment" 100%. I stutter.

Thanks,  
JOE PLOWRIGHT.

### Wm. H. Cadoret Comerford Amusement Co. Takes "Great Pleasure"

Miss Ray Lewis,  
Canadian Moving Picture Digest,  
259 Spadina Ave.,  
Toronto, Can.

My dear Miss Lewis:

In reply to your letter of July 12th, regarding your Moving Picture Digest, I wish to state that I have enjoyed every number and take great pleasure in enclosing check for a year's subscription.

With best wishes for your continued success, I am

Yours very truly,  
WM. H. CADORET,  
The Comerford Amusement Co.  
Scranton, Pa.





## Sydney S. Cohen's Retiring Presidential Speech

(Continued from Aug. 2nd issue.)

*Address of Sydney S. Cohen, Past President of the M. P. T. O. at the Boston Convention. In our previous issues was reported a summary of the development of this Organization sponsored by Independent Exhibitors, the protective measures followed and the widening recognition of the Exhibitor in relationship to the Community, City and National Government. The fight for the abolition of the Seat Tax and the revision of the Admission Tax which is to save the Exhibitors millions of dollars yearly, was described, the good work done at Washington being narrated in detail. The arrangements for a National Motion Picture Day or Week, according to the discretion of the Committee, after the order of National Vaudeville Week. The Menacing Producer Theatre moves—tending towards a centralization of screen control. Theatre Owners up to this period content to solve problems without Government interference. Suggestion that work can more effectively be carried out by appointment of paid executive secretary. Establishment definite Budget System—Washington representative to help in legislative matters, protection of screen—District Service Bureaus radiating from national headquarters. Need of Bulletin Service for unbiased reports of Theatre Owner's activities. Suggestions for production of movie reel on order of Urban movie chats for advancement of industry in general. Ed.*

We made a reel of as much value as possible from an entertainment viewpoint and it was indeed one of the most interesting single feature reels ever presented to the American public. It was artistically arranged, with views of situations and subjects of the finest and most pronounced character. In many instances colored films were made part of this reel and Theatre Owners generally were of the opinion that it possessed entertainment value far in excess of anything else of that nature that was brought to their attention. But it was a costly line of procedure with the limited facilities with which we were provided for its issue and its distribution. Our first contract was of a kind which

gave us a participation in the net proceeds, but the cost of distribution through the faulty system involved was so high as to practically force the issuance of the film without a profit.

We reached a circulation far in excess of any other single reel. We sold the film at a price entirely within the reach of every Theatre Owner and our contract was not only uniform but entirely equitable. Movie Chats served the very excellent purpose of bringing to the attention of the people of the country statements from the highest officials in our Government, leading men and women in all walks of public life, and those engaged in scientific and other fields gave their opinions of the Motion Picture Theatre and the business generally and also their ideas concerning other elements of activity of special interest to all. This close intimate association with the outstanding personalities in the Nation and others from different Nations brought to the Motion Picture Theatre and to the business generally a wealth of good-will which was easily seen in a substantial way at the box-office. Movie Chats was one of the chief elements in bringing the Theatre into that class where it was recognized by all branches of American society as a definite and specific part of the press. I therefore feel that notwithstanding the lack of success of Movie Chats as a business proposition that it served a purpose far beyond any pecuniary calculations, as it brought public service activities and other higher and better elements of the Theatres before the people in a most pronounced and definite way. Movie Chats carried weekly messages on Government service in the Admission Seat Tax repeal moves, which had much to do in shaping favorable official settlement in this matter.

We have had the experience of Movie Chats and we know the mistakes which we made in its incipency and throughout its career as a medium of expression between Theatre Owners and the public. We know the elements which were lacking and appreciate the need for just such an agency in our business. I therefore feel that it would be greatly to the interest of this organization and the Theatre Owners generally to re-establish a reel of this character so that we may be able to use in a definite and specific way the great publicity powers of our screens for the advancement of our own business.

After all our organization is dedicated to service to the Theatre Owners and that service goes out to all Theatre Owners whether they are affiliated or not. No Theatre Owner in this Nation ever called upon your National Organization for assistance in anything effecting his or her interests where any help extended was at any time predicated upon payment or dues or other fees. Our personal service and the service of your organization at all times were given freely without respect to definite membership as we felt that this was the purpose of the organization and that as we helped others we in time found the reflection in the assistance that would come our way and always with the motto of the organization before us "An injury to one is the concern of all."

(To be continued.)

## Mrs. Wallace Reid For "Broken Laws"

"Broken Laws," which Mrs. Reid will make, and in which she will star, is probably F. B. O.'s biggest offering for the coming year. This is a story about our jazz age—a picture for the mothers of America, as a protest against the lawlessness devastating our land and a reminder that the foundation of all law and order lies in that greatest of American institutions—the home. "Broken Laws" is in many respects a bigger story than "Human Wreckage."

The cast supporting Mrs. Reid will be an unusually distinguished one. A further announcement of the players in "Broken Laws" will be made in a few days. The story is by Adela Rogers St. Johns, well known short story writer and scenarist.

## Capt. Frank Goodale Injured Auto Accident

Both Capt. Frank W. Goodale, Manager of Loew's Ottawa Theatre and his wife, Mrs. Goodale, were injured in an automobile wreck on the Prescott Highway, within 20 miles of Ottawa on August 8, after they had driven from New York City. The car flopped into the ditch with resultant injuries to Capt. Goodale's arm and shoulder and bruises to the head and body of Mrs. Goodale.

The Captain remarked that it was singular that he should have had this mishap after having served for over 5,000 hours in the air before and during the war as a balloonist and aviator with the United States army.

# "Hold Your Breath" Plays Every Key City, Canada

**S. R. O. Sign at All Theatres Despite Summer Season.**

**"HOLD YOUR BREATH"** appears to be the comedy success of the new season—London, the U. S., Canada are all captivated with this rollicking feature.

In Canada "Hold Your Breath" is playing every key city across the Dominion; and appears to be just as popular in the smaller houses as in the larger ones. The following review appeared in the Los Angeles Times:

"Dorothy Devore has assured herself of popularity rivaling Harold Lloyd or Buster Keaton in her initial five-reel thrill picture, 'Hold Your Breath.' The stunts she does look quite as remarkable as those in 'Safety Last.' The fact that the picture bears a resemblance to the earlier steeplejacking affair will not likely detract from its popularity because it is a girl who turns the trick this time.

"'Hold Your Breath' is one of those combinations of laughs and gasps that are absolutely unqualifiedly sure-fire entertainment. Any audience will get a kick out of the terrific climax where a young girl is scaling to the top of a ten or twelve-story building in order to save herself from being thrown into jail as a thief.

"Personally, I don't know whether Miss Devore or the little monkey who appears in the film is the cleverest troupier. They both are absolutely essential to make the culmination convincing.

"Miss Devore plays a cub reporter who tries to prevail on an interview-proof collector of antiques to give her a story. She is in Dutch with him from the start and when the monkey climbs in the window and steals a val-

uable bracelet belonging to him from her lap that finishes it. The monkey skidoos and commences to scale the wall of the skyscraper, and when the crabby old collector calls in the house detective the heroine decides it also is her time to leave.

"Everything in the production simply leads up to the climax, but there is a lot of clever stuff all through.

"Miss Devore is a very original personality—she is going ahead now to make a dramatic career after about five years in two-reelers, and this picture would appear to pave the way.

"Christie's have evidently outdone themselves in devising gags to enhance the amusement at the climax. The stout hero, for instance, whom the girl has been stalling in his marriage proposal, does everything possible to rescue her, and in the process of providing for her a soft place to light he succeeds in burying a bibulous gentleman beneath a hay stack. The result, with a startling fire, is very hilarious."

It is being released in Canada through the Producers Distributing Corporation.

The Centre Theatre, Ottawa, directed by Don Stapleton, son of Ben Stapleton, franchise holder for Associated First National, has adopted a two-a-week policy with regard to change in programmes. A peculiar angle to the situation is that the shows are changed on Saturdays and Wednesdays, with no Sunday performances. For some months, the Centre had been opening its weekly shows on Saturdays.

## "Fools in the Dark"

**Is a Real Show**

Matt Moore, perhaps the best known light comedian on the screen, and Patsy Ruth Miller, the dainty little star who has appeared with him in many successful productions, are the featured players of Director Al Santell's great comedy thriller, "Fools in the Dark," which is one of the biggest picture sensations in F. B. O. history. Director Santell will be remembered for his delightfully amusing feature, "Lights Out," and the same fine hand that made this big hit has adroitly and cleverly fashioned the present entertainment from an original written by Bertram Millhauser. It is in every sense a **SHOW** and in addition, it is something really **DIFFERENT!** The production was supervised by Studio Manager B. P. Fineman, and reflects great credit on everyone who had a hand in making it what it is.

Those who have seen "Fools in the Dark" say that it is the greatest piece of work that Mr. Moore and Miss Miller have ever done. The characterization of Percival Schwartz is one of the classic interpretations of the motion picture year, and Miss Miller is never better than when given a role like that of Ruth Rand in which she can display her versatile genius. This famous team have reached the pinnacle of their success under Mr. Santell's direction. Others in the cast are Tom Wilson, Charles Belcher and Bertram Grasby.



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## Stop the Press News

"Fools In The Dark" topped the receipts of three Los Angeles houses, the only three to do over \$20,000 a few weeks ago. The receipts of the F. B. O. attraction \$28,200. In competition "The Thief of Bagdad" and "The Sea Hawk."

"The Ten Commandments" opens for a run at Massey Music Hall, Toronto, during the period of the Toronto Exhibition.

"The Tivoli," Toronto, will reopen as an Independent House, under the management of Bill Stewart, acting for the shareholders. The opening bill, "The Lullaby," Aug. 30th. Bill says "Its a great picture."

Oliver Morosco is reported as "broke." Had a fortune of five million and an income of \$500,000 a year. Alleges to have been swindled by stock promoters.

Walter Kennedy of the F. B. O. states that his association's pictures have been booked in every zone in Toronto. Most of them 100%. Including Cum-Bac-Paulton and Carlton — Red Mill — Globe — Prince of Wales — Madison — Wonderland, etc., etc.

The M. P. T. O. held their first meeting at the King Edward Hotel, Room B, Friday the 15th. There was a very representative showing. Plans for the coming convention will be discussed at the next meeting, watch for the call and be sure to attend.

Motion Picture Projectionists' Union of Hamilton, have been restrained by Justice Wright from picketing Hamilton Playhouse and Kenilworth Theatres, Hamilton, until trial of action. The terms of interim injunction restrain the defendants from publishing handbills, banners or otherwise statements of a defamatory nature against theatre owners. It was pointed out to Justice Wright that the theatres in question now paid two dollars over the Union scale.

Mr. T. C. Taylor has left for a trip to his favorite stamping ground, St. John. Mr. Taylor enjoys his visit there as much as the exhibitors enjoy having him there. That is why F.B.O. productions are so well represented throughout the Maritimes.

Business leaders and friends assemble to pay tribute to the late Harry Brouse—Long line of mourners—Representatives of various theatrical, musical, motion picture and financial enterprises from Canada and the United States attended the funeral.

Dr. C. W. Kimmins, M.A., D. Sc., a member of the Senate of the University of London, president of the Educational Committee of the League of Nations Union and a visitor in Toronto with British Association of Scientists, states that movies are helpful to children. He should know being for a number of years a member of the cinema committee of the National Council of Public Morals. which functions in close co-operation with T. P. O'Connor, the head of the British motion picture censor service. "Blood-curdling wild west pictures?"—"Excellent," replied Dr. Kimmins.

## Cast Selected For "Single Wives"

Earl Hudson's Modern Society Drama Goes Into Production.

A MOST imposing array of screen talent has been assembled for parts in "Single Wives," Earl Hudson's modern society drama, which recently went into production at the First National studios as a co-featuring vehicle for Corinne Griffith and Milton Sills.

The latest additions to the cast include Kathlyn Williams, Lou Tellegen, Henry B. Walthall, Phyllis Haver, Phillips Smalley, Jere Austin and John Patrick.

George Archainbaud, who just completed the direction of "For Sale," also for First National, is handling the megaphone. He is being assisted by Jack Voshell, with James Van Trees at the camera. Earl Hudson is supervising; Marion Fairfax is editorial director; Milton Menasco, art director; Arthur Trevaes, film editor and Paul Grenboux, still cameraman. Corinne Griffith and Milton Sills are being co-featured in this picture.



Toronto Star Weekly  
Sat. July 19th, 1924.

## Hold Your Breath Is Real Comedy

Dorothy Devore, a Little Cut-Up  
Who Outstunts Harold Lloyd.

By EDITH G. BAYNE

ANOTHER menace of the movies! Underwriters for Lloyd's recently issued a unique kind of assurance policy, one that is designed for movie patrons who "die from laughter while in the theatre." Several deaths actually have occurred from this cause. To be sure, no proprietor of a motion picture house so far has been held responsible or liable for any such deaths but that the danger exists there's very little doubt since one at least of the British Film Companies, the Associated First National Pictures, Limited, has taken out a policy for \$2,500 for a six-month period, to cover the risk and as a tentative step toward making the movie theatre safe for hilarity. Attached to the news clipping carrying this significant item is a brief paragraph that tells of the tragic passing of a movie fan, 60 years of age, in Brixton or Hoxton (one or the other) who "while laughing uproariously in a cinema theatre suddenly collapsed in his seat and died." It doesn't say what the poor man was laughing at. It mightn't have been a comedy he was watching at all. There's plenty to laugh at in the movies besides the comics and the alleged comics and the assurance policy apparently covers all causes. "Hold Your Breath" an Al Christie feature-length comedy of excellent workmanship is satisfyingly funny without over-reaching the bounds of safety. Its chief claim to your interest is Dorothy Devore, the little black-eyed cut-up of many a two-reeler who is given a chance to show what she can do at the head of a regular picture and does it. This girl is a comedienne from the toes up. You've probably watched her scintillate through many a long forgotten comic and wondered why somebody didn't put her into a better setting.

Compare "Hold Your Breath" with  
any other feature comedy that  
has ever been made—

"Tip Top Entertainment"

Producers Distributing  
Corporation

Before Buying Pictures Read The Digest Advertising Pages.

# Jack Dempsey's Record Gives Great Publicity Universal Series

**"Fight and Win" Pictures are a Knockout—Dempsey surprises His Followers—Screens like a hero—and Acts Like a Real Actor.**

**J**ACK DEMPSEY who is starring in a series of ten two-reel pictures for Universal, breathed a sigh of relief when the series was completed. "Hardest Battle of My Career," said Dempsey. After looking over the champion's career, what do you think of it? But take a look at the series before you pass judgment—Dempsey screens like a hero, and acts like an honest-to-good actor.

Born, June 24, 1896, Manassa, Colo. Height, 6 ft. 1½ in. Nationality, Irish-Scotch-American.

## KNOCKOUTS

1915-1916—Kid Hancock, 1; Billy Murphy, 1; Chief Gordon, 6; Johnny Person, 7; Anamas Campbell, 3; Joe Lyons, 9; Fred Woods, 4; George Copelin, 7; Andy Malloy, 3; Two-Round Gillian, 1; Jack Downey, 2; Boston Bearcat, 1; Battling Johnson, 1; George Christian, 1; Jack Koehn, 4; Joe Bonds, 10; Dan Ketchel, 5; Bob York, 4.

1917—Al Norton, 1; Charlie Miller, 1.

1918—Homer Smith, 1; Jim Flynn, 1; Bill Brennan, 6; Bull Sadee, 1; Tom Riley, 1; Dan Ketchell, 2; Arthur Palky, 1; Kid McCarthy, 1; Bob Dever, 1; Porky Flynn, 1; Fred Fulton, 1; Terry Keller, 5; Jack Moran, 1; Battling Levinsky, 3; Porky Flynn, 1; Carl Morris, 1; Gunboat Smith, 2.

1919—Big Jack Hickey, 1; Kid Harris, 1; Kid Henry, 1; Eddie Smith, 1; Tony Drake, 1; JESS WIL-LARD, 3; (For Heavyweight Championship.)

1920—BILLY MISKE, 3; BILL BRENNAN, 12.

1921 — GEORGES CARPENTIER, 4.

## KNOCKOUT BY

1917—Jim Flynn, 1.

## NO DECISION CONTESTS

1918—Billy Miske, 10; Billy Miske, 6.

## DRAW

1915-1916 — Jack Downey, 4; Johnny Sudenberg, 10; Andy Malloy, 20.

1917—Willie Meehan, 4.

## LOST

1915-1916—Jack Downey, 4.

1918—Willie Meehan, 4.

## WON FROM

1915-1916—Johnny Sudenberg, 10; Terry Keller, 10; Andrew Anderson, 10; Wild Burt Kenney, 10; John Lester Johnson, 10.

1917—Willie Meehan, 4; Bob McAllister, 4; Gunboat Smith, 4; Carl Morris, 4.

1918—Carl Morris (foul), 6.

## EXHIBITION

1918—Clay Turner, 4.

1920—Terry Keller, 3.

1923—July 4: TOM GIBBONS, Shelby, Montana, won, 15; Sept. 14: LUIS FIRPO, New York City, K.O., 2.

## RECAPITULATION

Matches engaged in, 69; knockouts, 47; won, 11; knocked out by, 1; no decisions, 2; draw, 4; lost, 2; exhibition, 2.

## Our London Letter

By F. W. FIELD, H.M.T.C.

**A** change is occurring in the United Kingdom film industry in the gradual disappearance of the smaller film-renting firms. As the organization of the industry becomes more specialized there is a tendency for the distribution of films to pass into the hands of a few large and highly capitalised firms. As the big producers are now doing their distribution either through such firms or through their own distributing organizations, there are comparatively few independent producers left whose pictures can be handled by the small film-renter. It is a movement which is also becoming marked in America, where the tendency is to endeavour to cut down the overhead expenses of distribution by amalgamating the branch offices of two or more firms under one management.

Reference has from time to time been made to the tendency of the big United States film-producing concerns to come to Europe as a producing centre. It seems that the San Francisco neighborhood is, photographically, almost exhausted, and experience has proved that it is cheaper to take a scene actually, for example, in Monte Carlo rather than to build up a highly expensive setting of Monte Carlo in Los Angeles.

To meet the difficulties of the summer season, there is a tendency for exhibitors to take more active measures to attract patrons to their theatres. One of these measures is to show a greater proportion of British films, which have lately proved to possess greater drawing power than has been commonly been accorded them. For one thing the unintelligible titles of many foreign films are absent, and there is none of that excessive lavishness in production which in many cases in foreign films impedes the action of the story. Another point in favor of the British film is that the whole picture is not dominated by the commonly supposed necessity, as shown in foreign films, of jettisoning dramatic values for the sake of starring one performer.



## Auditorium at Ottawa Lines Up Big Four

Manager T. P. Gorman of the Auditorium, the great new music hall and sport palace of Ottawa, Ontario, has announced that four super-productions have been booked for presentation in the Auditorium starting in September. The four features lined up include "The Ten Commandments" "The Thief of Bagdad," "Dorothy Vernon of Haddon Hall" and "The Covered Wagon." The Auditorium seats 10,000 people easily and facilities are being installed for the proper presentation of the pictures with special music and effects. The Auditorium has a fully equipped stage.



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**IF I MARRY AGAIN**  
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its existence



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216 28 '24

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Vol. 16, No. 17.

TORONTO, CANADA

August 23rd, 1924

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VOL. 16 No. 17

TORONTO, CANADA

AUG. 23rd, 1924

## Harry Brouse

IN commenting upon the cessation of life for Mr. Harry Brouse on this planet of Earth, we cannot but recall "the fighting spirit" of the Departed One. It cannot be more than a year since we heard that Harry Brouse had become suddenly blind. At that time his many friends were deeply shocked and the various reports of his condition were eagerly followed. The physician advised rest, and then more rest, but the active spirit of this man gave him no rest unless he rested his spirit's activity by keeping it employed. Slowly sight was recovered, until just a shadow of light began to creep into the eyes which were darkened and slowly as health was regained the shadow disappeared; and at the time the "Great Call" came Mr. Brouse was able to read his papers.

Mr. Brouse's wealth has been reported as represent of one and a half-millions, accumulated through his own efforts and perseverance. The living have a habit of paying attention to wealth when its possessor is still in the Land of the Living, or has released his hold upon wealth and life, but if we are to judge the reports of those who knew Mr. Brouse in Life, it was not his wealth but the use of his wealth that won for him the respect of friends, business associates and stamped him as one of Ottawa's most respected of citizens.

A remarkable gathering made up the funeral cortege, representatives from many cities in Canada and the United States, financial and theatrical enterprises, the line of motors extending for several city blocks.

Major Rev. Harry Frost, pastor of McLeod St. Methodist Church who conducted the service paid tribute to Mr. Brouse's loyalty to Ottawa, stating that his belief in the growth of his home city had met with the success and reward which it deserved. The pastor spoke in glowing terms of the achievements of the deceased in the world of commerce, that apparently to his own financial disadvantage he had placed his investments in Ottawa, throwing away the assured larger returns of outside interests in order to help build up that city in which he was a pioneer theatre owner. Although he had never taken an interest in municipal government affairs, his active influence had its effect, and through his persistent efforts and Fair Business Methods the Capital had benefitted economically and in a business way.

It appears that the state of repose called Death is a state to which we humans cannot grow accustom, although its inception started in the Garden of Eden when God Cautioning Adam not to eat of the Tree of the Knowledge of Good and Evil Said Unto him, "On the day that thou eatest thou shalt surely die." Occultists and theologians versed in the esoteric meaning of the Sayings of God, interpret this word "Die" as not meaning Death as we know it, but a spiritual death through

a lack of Faith in God's Word. However, shortly afterwards we come upon Death as we who know not the inner meanings understand it. The death of Abel at the hand of his brother Cain.

Death fills us with regret, we are yet either too lacking in faith to believe in the perpetuity of life, the Immortality and the Paradise so ecstatically recorded by saints and prophets, or we are too selfish to let go that which we have even if it is for the advantage of that which has been released.

One purpose Death has, or should have, it should sober us as to its reality, its possibility, its inevitability. It should help us to realize that we have been given life without a lease, that possession of the gift is so uncertain that born to-day, to-morrow may find us back to That Source From Which We Came.

One always hears praise audibly of those who are called dead; but with Mr. Brouse we heard audible praise while he was with us; and his Departure has evoked sincere expressions of regret, there is no witness present to say, "He did me an injury, he is my debtor."

Gold goeth the way of all flesh but honour liveth forever. The efforts we make to build up wealth, position, power, surely these efforts are not expended that we might have more food, more clothes, more homes in which to dwell? These efforts have all been designed by The Master Architect for the Building of Character; for the character is the Essence of the Soul; and the one and only Substance of Life, of Man which KNOWS NO DEATH. Harry Brouse HAD CHARACTER:

Those present at the funeral included, Messrs. Thomas Ahearn, A. E. Fripp, K.C., A. McMillan, ex-Magistrate John E. Askwith, Thomas Askwith, Major L. Askwith, Chas. Askwith, T. H. Blair, John L. Garland, Dr. E. Winter, Russell R. Sparks, H. G. Roberts, president of Theatrical Federation of Ottawa, D. B. Rochester, Dr. J. F. Kidd, Ald. P. J. Nolan, S. Holden, A. W. Pennock, Ed. Hinchey, W. H. Mitchell, First National Films, Toronto; Weldon J. Graham, J. Daly, M. T. Manion of New York; George Cameron, Geo. Crain, Capt. Frank W. Goodale, manager of Loew's Theatre; Mr. Bishop, manager of Regent Theatre; Mr. Don Stapleton, manager of Centre Theatre; Mr. A. Donaghy, manager of Francois Theatre; A. H. Coplan, manager of Princess Theatre; Jas. T. Moxley, Major J. H. Willett, Geo. F. Perley, Will McLaughlin, C. Stephens, N. Brownlee, W. Y. Denison, Dan. O'Connor, L. Mortimer, A. Simpson, C. Smith, C. E. de Laplante, Wm. Andrew, Henry Holbrook, Dr. R. S. Stevens, Clarence Robertson, of Famous Players' Canadian Corporation, Toronto; R. H. Pringle, Lee Kelly, R. Anderson, H. Duxbury, J. McBride, Louis Laurin, J. W. Nelson, F. A. Jones, A. Wilson, E. C. Hillman, Phil Veale, P. Sylvian, W. H. C. Carriere, P. Gorman, B. Aikens, J. T. Johns, Reeve L. Petergorsky, of Eastview, J. S. Gamble, F. Robert, W. Moreland, H. J. Hooper, Geo. Campbell, F. Kirk, F. Watley, A. Holmes, J. G. Gaudry, A. Leblanc, W. McIntyre, R. N. Murphy, A. Duford, T. Bert Cole, John E. Cole, Wm. Bush, J. B. O'Reilly, Frank Wall of Montreal, Garnet Douglas, G. Cutvill, G. Bickerton, W. Bickerton, T. L. Claffy, C. Cochrane, G. H. Parlow, W. T. Milks, R. H. Pringle, J. W. Hinchcliffe, John Graham, H. Van Burton, E. B. Brown, R. Rochon, W. H. Hurdman, G. H. Parish, A. A. Sutherland, F. B. Watson, T. A. Jones, L. J. Avery, J. Y. Caldwell, J. M. Bell, Jas. Wilson, J. Campbell, C. Woodburn, E. W. Marshall, C. R. Duff, J. F. Duff, E. C. Hillman, H. H. W. Nesbitt, H. C. Benson, Jack Neville, Norton Payne, A. W. Throop, R. M. Perkins, W. T. Kink, G. C. Oakley, H. Carr and C. H. Wallace, all of Toronto; J. O'Meara, P. C. Stephenson, I. Sugarman, J. Kennedy, J. Jenkins, M. P. Dunn, J. W. Caldwell, R. Rochester, G. R. Munro, A. P. Munro, C. Bamford, A. J. Barr, M. L. Diamond, A. Diamond, A. Quirouet, Sol. Feller, B. Weiss, L. McKenna, A. Currier, T. Larocque, R. Leclerc, P. McIntyre, J. Bell, Fred Smith, W. Boston, T. J. Code, E. A. Campbell, C. Girvin, A. L. Gorman, Montreal, Associated First National Exhibitors; R. D. Tuppins, T. J. Kyle, Toronto; W. H. Maynard, proprietor of Columbia Theatre and many others.

—RAY LEWIS.



# Morosco Loses Five Millions Public May Lose \$2,500,000

**Indictments Charging Use of Mails to Defraud Against Seven—  
Involved Sum, Eight Millions.**

**Oliver Morosco's Income of  
\$500,000 Yearly Disappears —  
Report States He is "Broke."**

An indictment charging use of the mails to defraud was returned August 4th by the federal grand jury of the U. S., against seven men accused of having defrauded the investing public of over \$2,500,000 through the sale of stock of the Morosco Holding Company, a Delaware corporation organized for the purpose of exploiting the theatrical and moving picture interests of Oliver Morosco, theatrical producer.

The following information was published in the Boston Herald. Those indicted were George R. Bentel, Vice-president and general manager of the Holding Company; Benjamin Leven, organizer of the Morosco Sales Corporation; George H. Pierce, known also as G. Harris Pierce, sales manager; George G. Hanson, an associate of Leven; Albert Dew Blum, sales manager; William C. Amos, a former assemblyman; and George Derr, sales manager.

Asst. U. S. Atty. McCoy, who placed the matter before the grand jury stated that Morosco was the victim of the alleged fraudulent activities of the men indicted, who, he said, have stripped him of all his properties, valued at about \$5,000,000.

Morosco is said to have turned over all his property to the Holding Company, receiving in return the entire issue of the company's stock. There was no treasury stock. Morosco's properties included leaseholds on theatres in New York and California and all his rights to theatrical productions. He also turned over his interest in a tract of over 100 acres in Los Angeles known as "Moroscotown." It was Morosco's intention to make "Moroscotown" a unique pleasure city, its principal features consisting of villages representing places in England, France, Germany and other continental countries.

The deal for the development of "Moroscotown" fell through because Morosco failed to obtain title. He had, however, a contract to purchase, it is said.

"Morosco at that time had been divorced from his first wife, who obtained liens against his property for over \$300,000," McCoy states. "He made a settlement of \$350,000 on her, and to secure the payment of this money she took an assignment on his lease of the Morosco Theatre in New York and on the Morosco Theatre in Los Angeles.

"Benjamin Leven came on from Chicago to New York and had Mr. Morosco organize the Morosco Holding Company, Inc. Morosco was made president and William J. Flynn, who was then chief of the department of justice, and L. Lawrence Weber, theatrical producers, were, among others, made directors. Franklin Underwood, a production manager, was the treasurer.

"In the fall of 1921, George R. Bentel, who was associated with Morosco in the Morosco Productions Company a California motion picture concern, came East, got in touch with Leven, who was in charge of the sales organization of the Morosco Holding Company, Inc., and got up all the propaganda, prospectuses and literature used in the sale of the stock.

"The stock to be sold was all personal property of Oliver Morosco. At least \$2,500,000 worth of stock was sold on representations that it was treasury stock of the Morosco Holding Company, Inc., and that the company was possessed of the properties of Mr. Morosco free and clear of any liens. When Morosco became aware of the methods employed by Leven and his salesmen, he tried to put a stop to the sale. Subsequently to that Morosco resigned as president.

## OTHER HEAVY LOSERS

"Morosco was succeeded to the presidency of the holding company by August Janssen, proprietor of a Hof Brau on Broadway, Janssen's experience cost him \$400,000.

"Prior to 1921, Mr. Morosco enjoyed an income of \$500,000 a year from his properties. He had accumulated about \$5,000,000 as the result of his genius as theatrical producer. Today he is broke."

Another heavy loser in the venture according to Mr. McCoy, was J. W. McKinney of Titusville, Pa., who lost about \$200,000.

## The Show's The Thing! ! !

**F. B. O. Will Produce Shows**

AN era of big scale, high-power, showmanly production is under way at the F. B. O. studios. With the big box-office success, "Fools in the Dark," already sky-rocketing to sensational bookings, carrying to greater heights of fame the name of its director, Al Santell, and its stars, Matt Moore and Patsy Ruth Miller, and Emory Johnson's "Spirit of the U. S. A." following in the footsteps set by his other triumphs, the outlook for fall is bright indeed.

Several big productions are either in preparation or are being filmed; among them "Vanity's Price," an epochal story of a woman's regeneration by the Steinach gland transfusion process. Anna Q. Nilsson and a super box-office cast have been selected for this picture, which is expected to be one of the sensations of the year.

"Production for F. B. O. this season will be on a strictly showmanlike basis," says studio manager B. P. Fineman, in charge of production at the Hollywood lot. "The needs of the exhibitors must be primary force in determining what photodramas F. B. O. will make."

Mr. Fineman claims that it is not the business of the producer to "uplift the drama," or try to educate the public into wanting what the producer may believe it should want; but to get down to bed rock and give the amusement seeking theatre-goers what they actually DO want.

## Spectacular Set Built

**For Philbin Play**

Svend Gade, the Danish director now engaged on Mary Philbin's new Universal starring vehicle "Miss Vanity," has turned scene designer again. It was as designer that Gade first achieved fame, and in fact he first entered pictures in this country when he was brought to design Mary Pickford's sets for "Rosita," but when he undertook direction at Universal City it was understood that he would probably not design sets as well.

However, after having worked for a while with the star he threw himself into the work of designing, with the result that two elaborate sets have been constructed from his drawings. One, the interior of a big modiste's shop, is an affair of elaborate furnishings, but with futuristic decorations on the walls.

The modiste's shop is now being photographed, with several hundred pretty girls in it. The central figures in this sequence are Mary Philbin and Rose Dione, the French actress who recently appeared with her in "The Rose of Paris."

The new play is an adaptation of Muriel Hine's novel "The Best in Life."

**WELCOME  
STRANGER**



## Sydney S. Cohen's Retiring Presidential Speech

(Continued from Aug. 16th issue.)

*Address of Sydney S. Cohen, Past President of the M. P. T. O. at the Boston Convention. In our previous issues was reported a summary of the development of this Organization sponsored by Independent Exhibitors, the protective measures followed and the widening recognition of the Exhibitor in relationship to the Community, City and National Government. The fight for the abolition of the Seat Tax and the revision of the Admission Tax which is to save the Exhibitors millions of dollars yearly, was described, the good work done at Washington being narrated in detail. The arrangements for a National Motion Picture Day or Week, according to the discretion of the Committee, after the order of National Vaudeville Week. The Menacing Producer Theatre moves—tending towards a centralization of screen control. Theatre Owners up to this period content to solve problems without Government interference. Suggestion that work can more effectively be carried out by appointment of paid executive secretary. Establishment definite Budget System—Washington representative to help in legislative matters, protection of screen—District Service Bureaus radiating from national headquarters. Need of Bulletin Service for unbiased reports of Theatre Owner's activities.. Suggestions for production of movie reel on order of Urban movie chats for advancement of industry in general. Dedication of M. P. T. O. to service of theatre owners. Motto "Injury to one is all the concern of all." All exhibitors helped.*

Ed.

The Motion Picture business travels along varied lines and these are closely interwoven with the laws of the Nation, State and Community, making the Theatre Owner responsive to these legal situations and rendering our activities to no small extent dependent upon our ability to apply the same to such situations and circumstances as may from time to time come along.

Because of this I feel the necessity of having associated with our National body an able lawyer and advocate as General Counsel. We are not rushing into legal entanglements and we

are not courting difficulties, but a properly directed line of procedure is always predicated on sound legal advice. Our business is big and ever expanding and as I have herein indicated follows many diverse lines and we should at all times be perfectly cognizant of our real legal position. Therefore, a General Counsel for our Organization is a very necessary element. Trained minds of this character are frequently a most pronounced business asset and the great mass of Theatre Owners in the Nation who are constantly beset with difficulties of various kinds can certainly find much comfort and satisfaction in knowing that their business in a National way is being conducted under the supervision of legal knowledge which will give the advantage of every law and prevent their being unfairly made the victims of any law.

### NON-THEATRICAL SITUATION

Non-theatrical competition in our industry is today one of the real dangers which menace the welfare of the Theatre Owner.

Every other line of trade has its definite regulations where the manufacturers of an essential product sell only to the recognized dealer. This line of procedure seems to be most essential to the general and constructive development of all American enterprise. Where a product is sold promiscuously by manufacturers the resultant trade becomes most chaotic in character and adds very little to the general importance of the industry.

But in the Motion Picture business producers of pictures are not inclined in most instances to be governed by fair and equitable business ethics. They seek the dollar from any person or association which may desire to hand it over to them.

They seemingly have no consideration for the welfare of the Theatre Owner who constitutes their principle patron and through whose efforts the millions of dollars which constantly flow into producer channels come. Therefore, they have not only made a business of selling feature pictures to non-theatrical centers but they have aggravated the situation by establishing departments in their headquarters for the extension of this unfair traffic.

One of the first statements made by your Board of Directors and other National Officers to Will H. Hays, President of the Motion Picture Producers and Distributors of America,

on the occasion of our original meeting with him in New York after the Washington Convention, was that non-theatrical situation was a great menace and a disturbing element within the industry.

Mr. Hays did not seem to be entirely familiar with the situation and it was explained to him by your National President and others until all around the table, exhibitors and producers and lawyers, agreed that the situation was presented exactly as it existed.

Then Mr. Hays said, "It is all wrong and should be stopped."

We believed then that some definite move would be made to curb the practice or at least prevent its being extended into new fields. But evidently, Mr. Hays was not supported in his opinion by the officers of the producing companies, for not only was the business of that time continued but additional moves made to provide film to non-theatrical centers since. We feel that this practice should be brought to a halt.

This subject is so extensive in character that I have requested one of the leading exhibitors of the country and an outstanding executive in a large state organization to present it to you in a detailed manner and this will be done during the course of the convention. I mention the situation now so as to prepare you for his report and hope that you will shape up in your minds lines of procedure which we may put into practice through the action of this convention that will have a tendency to correct this abuse and render the position of the Theatre Owners more secure in a business way by the obliteration of this form of unfair competition.

(To be continued.)

### Two Changes Weekly For Imperial, Ottawa

The Imperial Theatre, Ottawa, Ontario, has made the first break in its actual operating policy during many years in the decision to change programmes twice weekly for the remainder of the summer. For something like seven years, the late Mr. Brouse has stuck closely to the picture-a-week plan except when a feature was good enough to hold over a second week. Mr. Brouse was one of the original franchise-holders of the Associated First National.





# Pictures in Toronto

By HECTOR CHARLESWORTH

(Exclusive to THE DIGEST.)

## "The Arab"

THERE is a measure of vagueness about the geography and dates that lay back of the action of Rex Ingram's latest film production "The Arab" which may excite the curiosity of those who like to delve into matters of fact. A prefatory note by Mr. Ingram acknowledges indebtedness to the French government for courtesies in connection with the making of the pictures in Northern Africa; and the frequent mention of the city of Bizerta, (a port on the Mediterranean near the site of the ancient Carthage) fixes the scene as the ancient province of Tunis which has been a French protectorate since 1881. Yet no French officials figure in the action; and the villains of the piece are all Turkish officials—notably, a peculiarly double-faced and perfidious person, supposedly the "Turkish governor." It is a fact that the Turkish government did up to 1910 dispute the French claim to a protectorate and claimed that the Tunisians were Ottoman subjects. Troubles on the Tunisian border of the Sahara were frequent in days gone by, and it is just possible that conditions say fifteen years ago, were such as to justify the plot of "The Arab" being laid near Bizerta. It is more probable that Edgar Selwyn the author of the original play may have deliberately made his geography vague, just as David Belasco deliberately telescoped the map of Canada in "Tiger Rose" in order to typify the general conflict of feeling between Moslem and Christian in the old days of the Turkish Empire, when it was far more extensive than it has been for many years. At any rate in the screen version "The Arab" makes a picturesque and vivid story, much more plausible than most of the Oriental productions which have been seen of late.

If I remember rightly, Edgar Selwyn's melodrama was not a notable success when produced in the spoken version at the Lyceum Theatre, New York in 1911, but the taste and ability of Rex Ingram have made a new and vivid thing of it; and it provides an especially fine opportunity for Ramon Novarro as the young Bedouin, Jamil. It is not generally known that Mr. Selwyn is a Torontonion by birth, a nephew of Magistrate Jacob Cohen, and that he himself was at one time a clever interpreter of such roles as

Jamil. The action is rather thin and deals with an attempt of the Turkish officials to secretly foment a massacre of Christian juvenile converts and of Christian missionaries through the instrumentality of Bedouins and Moslem fanatics. The plot is frustrated by a young Bedouin Arab of the rank of Shiek, who is in disgrace with his tribe for having committed robbery during the Moslem feast of Ramadan, when robbers are expected to forego their ordinary habits. There is a love story arising from the affection of this wild creature for a missionary's spirited daughter; an affection which is returned when the girl finds out that he is not so great a scoundrel as she had assumed. But good taste is never violated. There is none of the veiled but sordid sensualism which so often permeates "shiek" dramas; and we are not nauseated by the spectacle of this lovely white girl marrying her Arab admirer. Ramon Novarro gives a really subtle interpretation of the many-sided Jamil. He possesses not only good looks of the type which captivate the feminine playgoer, but a quality of ironic humor lacking in most leading actors, which appeals to all classes of spectators. Alice Terry minus the blond wig — which has hitherto altered her natural appearance, is to me more captivating than before, and her acting is both tender and spirited, despite the drawback of an immobile countenance. The unnamed subordinates are without exception excellent and the pictures of desert horsemen in motion splendid in vital suggestion.

\* \* \* \*

## Waunda Wiley

THE comedians of the screen, except in the case of such personalities as Charlie Chaplin and Harold Lloyd do not receive anything like the same attention even in the advertising columns as the exponents of sentiment. Yet some very interesting types are developed every year. It should not be forgotten that it was in a considerable degree owing to its comedians that the "new art" first obtained critical recognition. During his lifetime the late John Bunny attained the honor of a long essay in the London "Saturday Review" from the pen of a famous critic, John Palmer, the first real recognition of film acting from a publication of so august a calibre. Of course most of

the episodes of the comics are sheer clowning, and not very imaginative clowning either; but that very fact leaves a heavy burden on the personalities of the chief performers. There is for instance a young man named Charlie Chase who has an undeniably clean-cut, blithesome and stimulating effect on most spectators. Very recently I was impressed with the gay and winsome qualities of Waunda Wiley—a girl who can go through the most grotesque situations and look pretty and charming all the while. I should not be surprised if Miss Wiley merges from the rough and tumble of the work she is now doing into something quite interesting in an interpretative sense. The piquancy and deftness of her style are unquestionable.

## Christie Signs Three New Leading Ladies

Christie has signed three new leading ladies who will appear in the new series of comedies for release through Educational Film Exchanges, Inc., during the coming fall and winter season.

A new lead and an old favorite returned will be in the first Neal Burns two-reeler which will go out on the Christie fall schedule. The old favorite is Molly Malone who used to play in many of the one-reel comedies made at the Christie studio several years ago and who returns from dramatic pictures to take another fling at comedy.

Billy Beck, formerly a vaudeville favorite in her acrobatic dancing act, is the other leading woman recently signed. She is also in the new comedy being directed by Gil Pratt. Miss Beck made her screen debut recently with the Hal Roach organization but has moved her make-up kit over to the Christies.

Another new leading lady in Christie Comedies next season will be Kathleen Myers. Miss Myers is blonde, which is quite unusual for the Christie organization since most of the Christie leads in the past have been brunette beauties.

Maurice Elvey, one of the first of the British Film directors, who was brought to America by William Fox, is to address the Motion Picture Directors' Association on "Motion Pictures in Europe."



# Twelve Famous Directors Working Production for First National

**Stories — Producers — Stars  
Combined to get Box-Office Re-  
sults for Exhibitors.**

**A** DOZEN motion picture directors of the highest standing and the greatest ability in their profession, are now making productions for First National release during the Fall and Winter. Several of these productions are being made by First National, the rest by independent producers.

Sidney Olcott, who has made some of the outstanding film successes of the past half dozen years, is directing the new Norma Talmadge production for Joseph M. Schenck. This is the original screen story written by C. Gardner Sullivan now called "Conflicting Passions" instead of "Fight." Eugene O'Brien plays opposite the star.

Frank Lloyd, producer of "The Sea Hawk," is now well started on his new First National picture "The Silent Watcher" from Mary Roberts Rinehart's story "The Altar on the Hill." Glenn Hunter is the featured player, while Bessie Love and Hobart Bosworth have important roles. Mr. Lloyd is keenly enthusiastic about this story and that coupled with his genius as a director should make "The Silent Watcher" one of the big pictures of the season.

Edwin Carewe is making "Madonna of the Streets" from W. B. Maxwell's novel, "The Ragged Messenger." Nazimova returns to the screen after an absence of two years to play the leading feminine role with Milton Sills opposite her. Al Green is putting the finishing touches to Samuel Goldwyn's "In Hollywood with Potash and Perlmutter" with a great cast headed by Alexander Carr, George Sidney, Vera Gordon and Betty Blythe. As soon as that picture is out of the way, he will start work on Sam Rork's production, "Inez from Hollywood," in which Anna Q. Nilsson will play the lead.

Chester Franklin is directing for Joseph M. Schenck "One Night" in which Constance Talmadge is starred. This is an original screen story by Hans Kraeli, author of "The Marriage Circle."

Irving Cummings is now directing for M. C. Levee "In Every Woman's Life" from Olive Wadsley's novel, "Belonging." The cast includes Virginia Valli, Lloyd Hughes, George Fawcett, Vera Lewis, Marc MacDer-

mott, Stuart Holmes and Ralph Lewis.

Harry L. Hoyt, having completed one First National special, "Sundown," is working on another special production under the supervision of Earl Hudson, "The Lost World" from Sir Arthur Conan Doyle's novel.

George Fitzmaurice, who is now engaged editing and cutting "Tarnish," which he has produced in association with Samuel Goldwyn for First National, upon completing that will begin preparations for a new joint production.

George Archaimbaud, who has recently directed a number of pictures for First National, is now at a megaphone for Thomas H. Ince on "Christine of the Hungry Heart" in which Florence Vidor plays the lead.

Lambert Hillyer, who wrote and directed most of the W. S. Hart successes, is directing the picture from Joseph C. Lincoln's novel, "Doctor Nye," for Mr. Ince. Percy Marmont and Doris Kenyon have the leading roles.

Robert Z. Leonard, husband and director of Mae Murray, is ready to start photography on the first scenes of "Wilderness" in which Corinne Griffith will be starred.

Charles Brabin is making preparations for early production activities on Edna Ferber's novel, "So Big," starred.

John Francis Dillon is preparing to start work on "If I Marry Again" in which Doris Kenyon will have the featured role.



## TIPS

### FOR PROJECTIONISTS

Projectionists who are using A. C. at the arc should be very careful not to have the lamp shades coiled up inside the lamp-house as they are very liable to set up a magnetic kick which will tend to make the arc unstable, many cases of wandering arc have been traced to such coiled lamp leads.

\* \* \* \*

In planning a new theatre, if there are two sources of power available, the emergency lights such as exit and other lights kept burning during the show should be run from a separate system than the rest of the house, this will make it so that the failure of any one company will not plunge your theatre into darkness.

In using high amperage such as 100 ampres or so with an ordinary arc lamp (not high intensity) some things are necessary to obtain the best of results, carbons should be large enough, they had better be too big than too little as the use of small carbons makes the arc more difficult to handle.

An arc of about 7/8 inch should be carried for best results, the use of a cored lower is to be preferred over a solid lower although it may cause a slight less in light it gives a very stable arc which is hard to obtain while pulling high amperage, and last but not least have the lamp houses piped to the outside because with large amperage the heat developed is very high.

—GUY E. McALLAN.

### Premier Films Pictures For Producers Distributing

A deal has just been closed whereby the Producers Distributing Corp., will distribute in Canada, all pictures controlled by Premier Films Limited. The pictures are as follows:

Bright Lights of Broadway  
Spider and the Rose  
Don't Marry For Money  
East Side West Side  
Marriage Morals  
The World's a Stage  
Temporary Marriage  
Passionate Friends  
Fire Patrol  
I Am The Man  
The Painted Flapper

These pictures should prove very successful in Canada, as they are the type of pictures that Canadian audiences have registered as liking.



## Associated Arts Corporation Will Make Six Box Office Specials for F. B. O.

ASSOCIATED Arts Corporation is the name of a new \$1,500,000 producing unit that has just been formed and which starts work immediately on its first picture on the Coast. This corporation includes in its officers and board of directors several of the best known and wealthiest men in the production and motion picture business in general and also some new names.

Active in its promotion and in the policies that have been mapped out for it are O. E. Goebel, former president of the Consolidated Film Corporation, which in 1916 produced one of the most successful serials ever made; Ludwig G. B. Erb, for years a leader in the laboratory work of the industry; Dr. Conde B. Pallen, for the past seven years associated with Mr. Goebel and Mr. Erb, Anthony Matre, president of the Fabiola Photoplay Corporation, president of the Marquette National and Great Western Fire Insurance Companies and a former member of the Chicago Motion Picture Censorship Board; F. J. Matre, president of the Pittsburgh Insurance Company and the Investment Securities Company of Chicago, and James F. Houlehan, president of the Houlehan Realty Company of Kansas City, a banker and capitalist.

Associated Arts Corporation has secured a contract for six productions which will be distributed through F. B. O. The first production will be ready for early release this fall.

Studios have been secured at Holly-

wood and production begins at once on the first picture. Mr. Erb, who was the discoverer of Pearl White in his early producing days and who has made at least two hundred moving pictures, will take charge of productions at the Coast Studios. He will devote his entire attention to his work. F. Harmon Weight has been engaged as Director of the first production.

Dr. Pallen has been elected president of the new Corporation. Dr. Pallen is a writer, lecturer and a man of letters of world renown. Mr. Goebel, who has been a successful executive in the motion picture industry for the past twenty years, and who has written and directed some of the best pictures on the market, has been elected secretary and general manager of the Associated Arts Corporation.

All of the men concerned in this new corporation have long records of continued and consistent success, and they are all expert showmen! They know the feel of the public motion picture pulse, they know the value and relativity of star and story and, further still, they know the standpoint and needs of the present day exhibitor. To all this is added the fact that they have demonstrated all these things through their past successes. S. G. Sladdin, who has been associated with Mr. Goebel for more than eight years, will be associated with the new company. He will be assistant to Mr. Goebel and Dr. Pallen and have general supervision of the publicity and advertising.

## Twenty-Fours for Newspapers Running "Captain Blood"

Every newspaper in the United States and Canada which accepted Rafael Sabatini's novel "Captain Blood" for serial publication has received from John B. Rock, general-manager, an offer of twenty-four sheet stands prepared for Vitagraph's picture version of the story.

These twenty-fours will be the regular lithographs showing J. Warren Kerrigan as Captain Blood in heroic size in the foreground with his ship and crew as a harmonious background.

The newspapers are to receive as many stands as they care to post. In addition a special four sheet date will be printed for each paper reading "Read this thrilling love story in the (name of newspaper) beginning (date)."

Here is an additional tie-up where the exhibitor can cash in for splendid exploitation. With the posters already on the boards he can arrange with his local paper to take over these stands after they have served to start off the story in serial form with a bang and use his own four sheet dates reading "Coming to Blank Theatre for — days starting —."

George Blaisdell, formerly editor of Exhibitors' Trade Review has been appointed Supervisor of productions, Rayart's Hollywood studio. The appointment was made by W. Ray Johnston, president of the company, and was made public at a luncheon given to Mr. Blaisdell by his many friends.

Wm. Randolph Hearst is said to be negotiating for "Peter Pan" with a view to starring Marion Davies as "the boy who refused to grow up." Famous-Players hold the rights.

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## Four Red Heads Appear--Producers Distributing Release "The Follies Girl"

FOUR red heads play important parts in the making of Margaret Livingston's first starring picture, "The Follies Girl." Miss Livingston herself is red-headed. Ralph Ince, Hughie Fay, "gag man," and Eve Southern, who plays the part of the "heavy" are also red-headed. Needless to say, this production is bound to be full of action from beginning to end.

In choosing for the red-headed Margaret Livingston such a story as "The Follies Girl," Regal Pictures felt that they were giving the young star a story particularly suited to her personality.

"The Follies Girl" is from a scenario by that well known writer Bradley King. It deals with the life of an Irish show girl. Its locale alternates between the racetrack and the stage. There is much humor, pathos, action and appeal.

Patricia (Pat) O'Brien, played by Margaret Livingston, is a happy-go-lucky beauty, full of fun and fight. Virginia Lee Corbin plays the little sister for whom Pat sacrifices much.

Ralph Ince is directing the picture. Others in the cast are Lloyd Ingraham, Lillian Elliott, Eve Southern, Alan Roscoe, Philo McCullough and Mervyn Leroy. It is a Producers' Distributing release.

### Stop the Press News

A FAREWELL banquet was given to George Jeffrey by the Trade in Toronto. The King Edward has witnessed many a "party," but if walls had tongues as well as ears, they would say, "Some Party." Although a close acquaintance with "George" meant that it was necessary to have a back accustomed to emphatic greetings, also a Dempsey endurance, still his many friends hated to see him go. However, since "George" has Buffalo for his territory and Canada to look over occasionally, "keep your backs ready."

F. B. O.'s "The Lullaby" was selected from one hundred photoplays to reopen Tivoli, Toronto. This theatre will use an organ for its music.

### Producers Distributing Corp. Release "Welcome Stranger"

Producers Distributing Corporation will on September 1st release "Welcome Stranger," the Willard Mack and James Young screen adaptation of the Broadway stage success by Aaron Hoffman. Florence Vidor has the starring role.

"Welcome Stranger" was made by Belasco Productions under the direction of James Young. Included in the cast beside Miss Vidor are, Dore Davidson, Virginia Browne Faire, Noah Beery, Lloyd Hughes, Robert Edeson, William V. Mong and Otis Harlan.

The picture is scheduled to open at the new Schenley Theatre in Pittsburgh August 29th. as a formal invitation affair.

### "Hard Cash" Selected as Working Title for New F.B.O.

It has been decided by the officials of Associated Arts Corporation to produce its first production for F. B. O. under a working title, "Hard Cash." The directors will give little intimation of just what this production is to be, but they are satisfied that they will give to the motion picture lover, and to the exhibitor, something that will be a clean, dramatic production for the first-run theatres.

As to the men now concentrating their minds upon this forthcoming production, they are men who have consistently been making big successful box-office productions in the past and they promise the industry a series of pictures that will match up with the biggest super specials of any company in the business.

Ernie Marks  
New Martin's Theatre  
Oshawa, Ont.

Dear Ernie:

Outside of that Oakland Car of yours, what gives you the greatest pleasure? I say it's **Producers Distributing Corporation's "Tip Top Entertainment"**—because you play them 100%; and you have been long enough in the show business to pick 'em right—You tell 'em boy!—I blush.

Yours,  
JOE PLOWRIGHT.

President M. J. O'Toole presented a review of the activities of the M. P. T. O. at the convention of the Wisconsin division at Milwaukee, Tuesday and Wednesday, Aug. 19th and 20th. State president Fred C. Seegart, Executive Secretary Henry A. Staab, assisted by a special committee, arranged an extensive programme.

Hon. J. V. Cargill, Librarian, Milwaukee Public Library, delivered an address at M. P. T. O. Wisconsin Convention on, "Do Movies Urge the Reading of Books?"

Eastern Pennsylvania, Southern New Jersey and Delaware M.P.T.O. divisions held a convention at Atlantic City, Aug. 18, 19 and 20th, at the St. Charles Hotel. H. J. Schad of Reading, Pa., presided over the business sessions.

Block-booking one of the important questions for discussion, also emergency Lighting as proposed by Department of Labor and Industry of Penn.

Secretary George P. Aarons, who is also Attorney for Theatre Owners in Music Tax suits reports on same.

Standard Trust Company of Winnipeg have been assigned the trusteeship of the Garrick. The Garrick is one of Winnipeg's leading downtown theatres





## Pictures in Montreal

By S. MORGAN-POWELL

Montréal, August 21.—Inspecting motion pictures in Montreal is not always an unmixed pleasure. There is so much cut out that very often a film one would welcome as logical, original, and of sustained interest becomes illogical, commonplace or unintelligible, and only spasmodically interesting. There is of course only one explanation—irrational, unintelligent and bigoted censorship. This is borne in upon one all the more after a visit to many of the British motion picture houses and an examination of the system of censorship that rules in Britain.

*The principal virtue of the British censorship is that it is voluntary, not compulsory—a censorship originated and maintained by the producers and exhibitors themselves, not an arbitrary law and administered by tools of those who imposed the law.*

This British censorship divides films into two classes—those fit for people of any age to see, and those fit only for adults. That the British police authorities recognize the efficiency of this system of supervision is proved by the fact that they accept without question the decision of the censor, and films adjudged fit and proper for adults, but not so for children, are permitted to be shown without any hindrance, the exhibitors themselves prohibiting the admission of children to see such films.

As a very large number of motion pictures, like a very large number of spoken plays, are necessarily not designed for children but for grown-up people, the injustice of condemning a film because it is not fit for children is obvious to any fair-minded and impartial person. The result is that the British police authorities everywhere recognize the principle. The result is that the British film public are enabled to see films in their entirety which, in this province—and, largely throughout this country—are either condemned in their entirety or else so mangled and changed by censorship, and by efforts to meet the illogical and narrow-minded requirements of censorship, that they are utterly ruined.

Another feature of the British film houses is the special performances for children which have now become general throughout the country in the big towns and cities, and which are patronized by millions of children every week. Special films are made for the kiddies, calculated to enter-

tain and even to instruct them, and these find a very extensive and enthusiastic public. Spasmodic efforts have been made here from time to time to establish a similar system, but they have not met with success, principally because there has been no well-devised system that would make them profitable.

\* \* \* \*

The British censorship, while it does not encourage the presentation of acts of violence upon the film, does not, on the other hand, concern itself with such obviously idiotic subtleties as cutting out the actual firing of a revolver though showing it in the moment of being fired and showing the result of the shot, nor does it interfere in any way at all with religious prejudices or beliefs, leaving it to the individual to satisfy himself and to refrain from going to the movie or not, as he elects. In other words the film has as fair a show as any sect or creed that conforms with the law of the land.

British producers and exhibitors find it almost impossible to understand the principles that govern the censorship over here of British pictures, when the latter have been approved and exhibited throughout the Old Country. They feel that condemnation of an approved British film by Canadian censors implies prejudice against British pictures, and while they recognize the absolute right of Canadians to regulate their own motion picture houses, they are not unaware of the fact that the fact that the movie censorship in Canada lacks the approval of the public generally and is in reality maintained on its present bigoted and unfair lines by reason of the pressure brought to bear by a few parochial and narrow-minded but powerful influences.

The result of the incomprehensive condemnation of some of the finest of British films has been that there is little or no attempt now being made by British producers to get their films into Canada, as they feel that there is in operation against them a form of censorship that cannot be relied upon to treat them fairly, but on the other hand is dictated by prejudices to which it would be impossible for them to conform.

The British producers feel also that a very powerful factor in bringing British and Canadians closer together on a basis of a more intimate mutual

understanding is being killed by the Canadian systems of film censorship, which have already eliminated films that have been praised in Britain as the finest productions from the British film studios to date.

\* \* \* \*

With the summer weather holding up in great style, interest in the movies in Montreal is only sufficient to keep the houses open. The outstanding recent film is that of Gloria Swanson in "Manhandled,"—a story built upon the acme of improbabilities, but possessed, nevertheless, of such qualities of effective acting and pictorial display as go far to counteract the sense of artificiality that would otherwise overshadow the whole. Miss Swanson shows in this film that she is not dependent upon gorgeous costumes and ready made glamorous situations to succeed, but that she possesses genuine histrionic skill and only needs the opportunity to reveal it to advantage.

\* \* \* \*

The theatrical situation here is still tangled up in a most mysterious manner, though there are not wanting indications that it may shortly be straightened out. With the Capitol, the Palace, and Loew's theatre all under the aegis of the Famous Players-Canadian Corporation, the element of beneficial competition has been almost entirely eliminated, and whether the result will be for the good of the film is not at all certain just now. One thing seems sure,—it is impossible, under existing conditions, to show three first-class films each week at these houses in a city like Montreal, where a large percentage of the movie patrons live in the suburbs and wait for the feature films to be exhibited at the suburban houses at greatly reduced prices. What that will lead to, time alone can tell.

\* \* \* \*

The Imperial, which is outside the movie combine, presented Laurette Taylor in competition with "Revelation" and "The Mountebank," and managed to secure a very healthy share of public patronage. Miss Taylor is as delightful in this role on the screen as on the stage, and it is a charming film, unpretentious, telling a simple story simply but attractively, and affording Miss Taylor another opportunity to demonstrate her supreme ability to portray a genuinely feminine character with inimitable feminine touches that color the whole. It is a pity, however, that a picture which is so true to life where the poor are concerned should lose conviction by unnecessary exaggerations when the wealthy are depicted. The titles are more than ordinarily witty, and enhance the enjoyment of the film of "Happiness."

# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 18.

TORONTO, CANADA

August 30th, 1924

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The Show

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Golf

The Counter Jumper

No Wedding Bells

The Barnyard

The Midnight Cabaret

The Gown Shop

Lightning Love

Horseshoes

Trouble Brewing

## 10 - - SINGLE REEL KNOCKOUTS - - 10

Romans and Rascals

N. Naggers and N. Neighbors

Spies and Spills

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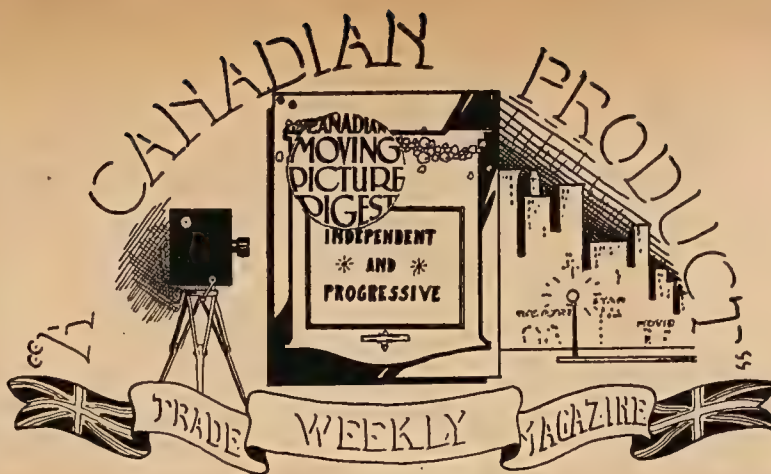
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## **"The Ten Commandments"**

I HAVE always had a fondness for the Bible. There are so many fine stories therein, the language is musical, pure poetry. Anyone interested in good Literature and in good English will find their appetite well satisfied.

Some people have laboured under a delusion that The Bible was only to be read on Sundays or when attending Church. It was a relic from "The Holy of Holies" and should be approached only in a state of reverence and prayer. There is assuredly a great deal in The Bible which should be read with reverence, its "cup runneth over" with prayer, but I am happy to observe that readers are becoming more fully acquainted with this Classic through a daily contact; and an approach one assumes toward any book which has lived through Time, the Conqueror of Oblivion. It is perhaps this universal contact with The Bible which has made it possible for The Bible to appear in Motion Pictures.

About nine years ago I had an inspiration to do some scenarios from stories in The Bible. I did several and gave them to Mr. Isadore Bernstein, who was then Supervisor of Productions with Equitable. Bernstein was enthusiastic, said he had dreamed this "fair dream" also, but "the men behind the gun" said we were both crazy and that they were not running a Sunday School.

Today we have, to my knowledge, "After Six Days," a motion Picture covering the periods from Genesis to King Solomon; a series of Bible stories, single reels, released now in England and last but not least Cecil De Mille's "Ten Commandments."

"The Ten Commandments" is an astonishingly beautiful production. It covers the episodes showing the Israelites under that "hard-hearted Pharaoh," who holding them in bondage, gave them Death only as an escape from toil and lashes. The vastness of this Pharaoh's enterprise, the colossal imagery of his conception reflected in the gigantic architectural structures and statuary has been conveyed upon the screen with almost overwhelming effect.

The story continues to unfold with Moses before The Pharaoh, pleading for the release of his people, the hardening of the heart of Pharaoh, the slaying of the First-Born, and the departure of the Israelites. Here must we pause to give some idea of the Exodus. Pharaoh said: "Go thou and thy people, take thy wives and children, thy herds and cattle."

A flock of sheep, a stray lamb in the arms of a black-eyed daughter of Israel; a glimpse of Holman Hunt's inspired painting, "The Triumph of the Innocents," revealed in one bit of local colour which reveals a mother, and her child upon an Ass, while tugging at its teats is the animal's offspring. How shall I colour for you this gigantic canvas, this Mural of the Exodus, the

lame carried on litters; young and old, toddlers because of their infant years and toddlers because of their infirm years all being guided through a picturesque confusion that makes you long that this scene may not too soon pass away.

And now through this Poetry of Motion threads an agitated Motif, The Beetle-Headed God of Pharaoh, Hathor the Goddess of Fecundity remain deaf to the pleadings of Pharaoh, that they triumph over "The God of Israel" by restoring to life the dead First Born son. Anguish, rage, revenge surge through his brain, Israel shall pay, he, the Son of Pharaoh shall see thousands slain, and Pharaoh shall take unto himself the possessions of the slain. Chariots with thousands of Egyptians, headed by The Pharaoh give pursuit and then comes the "Miracle of Miracles" of The Bible, the parting of the Red Sea under the outstretched hands of Moses. The Israelites pass over on dry land. The screen presentation is just as miraculous, while a "Wall of Flame" separates the Egyptians from the Israelites, Moses leads them to safety. The mechanical devices used to picturize this "parting of the sea," have so successfully performed their duty, that the imagination is fired and one almost becomes too thrilled for exclamation when beholding the arrested Walls of Water, rise up in their wrath, filled with The Spirit of The Lord, submerging the Egyptians, their horses and chariots.

This climax is followed by one even more impressive, the delivery of The Ten Commandments. The conception of this episode borders on what might be termed the supernatural. Out of the line of generalities, into a Domain of Dreams. Had Mahomet in his "Koran," Milton in "Paradise Lost," Dante in his Transfiguration of Beatrice; and the host of other poets, and lyricists, revealing by their pen their Initiation into The Mysteries, through Dreams, described the Giving of The Ten Commandments as Cecil De Mille screened it, it would have seemed that this is as it should be. This Revelation of the Apocalypse upon the screen startles us, because it is a prophetic vision, a forerunner of what we will yet see picturized. The Spirit of The Ten Commandments appearing as The Bible Meant It To Be, it reveals the director as inspired.

The Bible introduction closes with the episode of The Golden Calf, the Idolatry of the Israelites, the anger and indignation of Moses, the breaking of The Ten Commandments and the unfoldment into a modern sequel, which tells a masterful story, strong enough in its interests to follow The Bible's titanic theme. "The Ten Commandments" is as fine a bit of propaganda as the screen can have; and it is, moreover, entertainment of a most superlative degree.

—RAY LEWIS.



# Ottawa Promised New Capitol

## Merry Little War Rages

**N. L. Nathanson Makes Statement Famous Players to Build New Capitol — Plans Prepared.**

(Special to The Digest.)

A merry little theatre war has started in Ottawa, Ontario, as a result of the withdrawal from the Canadian Capital of Marcus Loew and the decision of the directors of Loew's Ottawa Theatre, Limited, to lease the magnificent local house, seating 2,600 people, to the B. F. Keith organization with J. M. Franklin, local Keith representative as manager of the theatre after August 31.

Following the announcement in Ottawa on August 23 that Keith's would operate the former Loew house on a combination policy of film feature, short releases and vaudeville. N. L. Nathanson of Toronto, managing director of Famous Players Canadian Corp., issued the statement that Famous Players was proceeding with the erection of a large new Capitol Theatre in Ottawa on a prominent local downtown site which had already been acquired. Announcement was made that Thomas W. Lamb, theatre architect, had already prepared plans for the Ottawa house.

This announcement was particularly interesting in view of the fact that

Famous Players Canadian Corp. had been negotiating for the Ottawa Loew Theatre for weeks past. Mr. Nathanson took occasion to announce that Famous Players had first call in Canada on various important brands of pictures, including Paramount, Metro Goldwyn-Mayer, Pathe and others. He also stated that Famous Players Canadian Corp. was a Canadian organization, 95 per cent of the stock in the company being owned by 1,700 shareholders who were residents of Canada.

The Keith Canadian circuit also has the Franklin Theatre in Ottawa which was secured from the late Harry Brouse, the lease on the Franklin to run for another year. The Franklin is to be used by Mr. Franklin, it is intimated, for local shows, special productions and meetings. Famous Players has the Regent Theatre in Ottawa, this having been acquired 18 months ago from the defunct Allen Theatres, Limited. The Regent Theatre will continue to operate under the auspices of Famous Players, the lease on this house running for two or three more years.

### Our London Letter

By F. W. FIELD, H.M.T.C.

The most important British film of the month is a production of Welsh-Pearson, entitled "Reveille," with Miss Betty Balfour as the leading lady. This film deals with the war period and includes scenes of Armistice Day and the period immediately after the war. It must not be thought that this picture is by any means a depressing one, as the actual scenes of warfare are very few. The part of one of the soldiers in the story is played by Frank Stanmore, who proves himself by his acting to be a comedian of the first rank, and with the well-known vivacity of Betty Balfour in addition, the film goes with plenty of swing.

Another film of interest is entitled "Women and Diamonds," a production of George Clark, and handled by the new firm of Ducal Films Ltd. The acting of Victor McLaglen is a feature of this production.

A series of 12 films, "Sporting Life," by the Stoll Film Company, is expected to meet with considerable approval in view of the great interest attached nowadays to sport. Slow-moving pictures show the right and the wrong ways of executing the various actions required in the various sports, so that the series is eminently practical. The subjects include walking, racing, tennis, rowing, golf, boxing and running.

A new travel film entitled "The Vast Sudan" by Radcliffe Dugmore, is being shown in London with considerable success. Such famous places as Omdurman, Khartoum, and Fashoda are pictured, and scenes of the manoeuvres of the camel corps are also shown.

The rise in cost of film production on the Continent is to be noted. In the past the cost of Continental "crowds" has been cheaper than similar numbers of people in the United Kingdom and studio facilities on the Continent have certainly been excellent. Costs, however, have now risen considerably, and not only in Berlin but also more particularly in Vienna and in Italy cost of production is so great that the flow of Continental pictures has been cut down. There is thus every hope that increasing sales of British pictures on the Continent will result, as existing organizations in European countries will tend to become releasing concerns rather than producers.

## Vitagraph's Stupendous Production Of "Captain Blood" Completed

**The Digest to Run Complete Story in Serial Form.**

THE Arabella is sunk, the Elizabeth permanently out of commission, the last broadside of guns fired, the French ships taken captive and Jamaica is saved to King William III.

Which, translated, means that "Captain Blood" is completed.

The last foot of negative ceased grinding through the cameras on August 1, with the filming of the battle between Blood's two ships and the French fleet attacking Port Royal.

Stills of the battle and the sinking of the Arabella, the thrilling climax (exclusive of the love story) were developed and sent forward on August 4, via the transcontinental airplane mail. On their receipt in New York one set was captioned and transhipped—also by plane—to Chicago for the use of the Chicago Daily News which is to start publication of the novel in serial form on August 20.

The film negatives were also immediately developed and positives

made. These were added to the print which had been previously edited up to the battle sequence. This completed the working print.

Albert E. Smith, who has been supervising the production at the Vitagraph studios and David Smith, who directed the picture, left Sunday for the home office with this print. After the showing to the executives and the publicity department, "Uncle Dave," as he is called on the lot, will complete the editing before taking a well earned rest.

*The Canadian Moving Picture Digest will run the story of "Captain Blood" beginning with this issue and continuing same until it is completed.*

*This is in the nature of an experiment and may be followed with other well-known works of fiction adapted for the screen. We would therefore appreciate opinions from our readers in regard to its interest for them.* Ed.

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# Pictures in Toronto

By HECTOR CHARLESWORTH

(Exclusive to THE DIGEST.)

THE problem of the civil re-establishment of a splendid officer risen from a lowly position was dealt with in his usual whimsical manner, by W. J. Locke in his novel "The Mountebank." It is the story of an English clown in a French circus, whose taste for the study of scientific warfare raises him to the rank of Brigadier-General when his chance comes in the late war. Through his military distinction he meets the lady of his dreams, but on account of his connection with his partner, a little dancer wholly dependent on him, and the necessity of returning to his old profession, he feels it his duty to vanish out of her ken. But in gratitude a broken-down tenor whom he had befriended removes the obstacle of the partner by marrying her, and this with the discovery that the years of fighting have destroyed his old ability to juggle and even to be funny, removes him from his old surroundings and sends him back to the more than willing Lady Auriol.

This is the story that has been turned into an admirable motion picture, under the title of "The Side-Show of Life," recently seen at the Hippodrome. Full of color and quaint interest as it is, it has been used with no changes of importance in the adaptation. But wisely, on account of the change of attitude brought about by the lapse of six years, the plot has been subordinated in a great degree to the adventures of the chief character of Andrew Lackaday, the Clown. One cannot praise too much the acting of Ernest Torrence in this role. One of the virtues of the motion pictures is in giving to such finished artists as this actor a wider field of expression. One remembers him on the legitimate stage as a Scottish character comedian of greater range and perhaps more ability than Sir Harry Lauder. He has been named the greatest of the screen actors, and after such a characterization as the Mountebank, along with other notable achievements of the past year or two, the title seems justified. He could not ask for a finer opportunity than this picture affords him, for his long gaunt frame and humorous personality are exactly suited to the part of Andrew, while the scenes in uniform and again in the circus when he realizes his art is gone offer rare chances for emotional expression,—chances of which he takes the fullest advantage. The

sheer fun of his clowning, and at the same time the dignity of the whole performance and intensity and pathos where the part demands it, make it a truly great achievement, from beginning to the end.

Before it the other characters fade in importance, despite the fact that each one is well acted, and there is no jarring note throughout the film. The acting of Louise Legrange as the little spitfire dancer was particularly good, and Anna Q. Nilsson and Maurice Cannon were excellent wherever they had opportunities. The choice of types and the direction as a whole well deserving of praise.

\* \* \* \*

As part of the bill at the same house was shown a Hal Roach comedy of the Spat Family on a hunting expedition. It is an admirable piece of buffooning and is well acted, particularly in the case of the English "nut" comedian. He has a rare gift for ludicrous posturing and expression and as a general rule displays more finish in his work than the other members of the company, though they are all excellent low comedians. The rapid play of his face and of his antics in general are very amusing. A good deal of riotous fun is derived from the experiences with various very tame specimens of wild life, especially from an unusually harmless and friendly pole-cat.

\* \* \* \*

The sustained naturalness of the boy-actor Jackie Coogan in his latest film, "Little Robinson Crusoe," recently shown at Pantages Theatre, is quite remarkable. The child actor who retains his childish charm beyond a very brief space is a rare being, particularly in the case of boys—for some reason or other small girls seem to retain their ease and art longer, and frequently develop into great actresses as they mature. But boy actors seem more easily spoiled. In the case of Jackie Coogan, however, the rule so far does not hold, and he remains the attractive child one remembers with Chaplin in "The Kid," with almost no development of self-consciousness. He has grown beyond the baby stage, of course into the more active period growing up, but his round-eyed tender appeal has not diminished.

The story of this picture is about the small son of a San Francisco policeman, lately killed on duty, who is sent on a tramp steamer to his

relatives in Australia. The captain of the ship is his uncle but is jealous of his small nephew's chances of inheriting money which would otherwise come to his children. However, the wreck of the ship in a typhoon, and little Mickey's lonely survival on a cannibal isle remove him from the one peril, and his adoption by the tribe as a war god places him temporarily out of danger. But his presence leads to an attack on the settlement at the copra plantation on this island from which danger Mickey's ability to run a wireless, learned from the operator on the ship, rescues overseer and his household and of course himself. The scenes on shipboard are a little disappointing; there seems to be a tendency to write down to the childish mentality. But the island scenes seem to redeem the picture. The grotesque warpaint of Ugandi, the medicine man, Marimba, the chief and all the others of the hideous black tribe, and their wierd dances give a sort of comic horror as a background for little Jackie's refreshing charm. One views the end of the many-toothed Ugandi with regret, for he is quite the most picturesquely hideous villain to be seen on or off the screen. On the whole the ripple of amusement caused by the antics and appearance of the cannibals contributes as much to the enjoyment of the picture as the wholesomeness of Jackie Coogan himself.

\* \* \* \*

DOUGLAS MacLEAN who makes his first appearance as a star in the film version of Louis Hirsch's successful musical comedy "Going-Up" is a young man of most agreeable and humorous personality. The piece in its original form had a much better plot than the average musical entertainment — based on the very ancient theme of a man who is compelled to pretend that he is something he is not. The history of comedy is replete with heroes who were doctors in spite of themselves, swordsmen in spite of themselves; prizefighters in spite of themselves; jockeys in spite of themselves. In "Going-Up" the hero is an airman in spite of himself. With the modern resources of the screen the story of a youth who is compelled to take to the air despite the fact that he has never been in an airplane, constitutes good material in which Douglas MacLean is breezy and effective.

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## "Hold Your Breath" a Tonic States Leading English Trade Journal

**"Hold Your Breath" the Christie Comedy Featuring Dorothy Devore, released by Distributors' Producing Corp., appears To have Won Favor Everywhere — The Following Review was Published in the Kinematograph, London's Leading Trade Journal.**

Good broad comedy feature for any hall.

There is plenty of amusing entertainment in this farce. It is chiefly concerned with the heroine's endeavour to capture a monkey on a skyscraper, and in this respect resembles the antics of Harold Lloyd in "Safety Last," but, in addition, there are plenty of minor incidents which are as amusing as the main theme.

It is a pity that the way in which the "Safety Last" stunts were faked should have been made public knowledge, since imagining how it might be done forms a great part of the entertainment. But since the various Hollywood pictures and other disclosures the average kinemagoer is beginning to become case-hardened. However, even if thrills are missing, the laughter is there, and the acting good.

**STORY.**—Freddy is engaged to Mabel, and urging her to marry him. She is adamant until her house is built. Mabel's brother, Jack, suffers from gas-poisoning, and loses his job through a breakdown; Mabel gets sacked from her job at a beauty specialist; Jack's wife, Mary, invests all her husband's savings in an oil company. In fact, things look so black that Mabel interviews Jack's editor, and is given a chance as a reporter. Two attempts fail, but finally she is told to interview a millionaire curio collector, who hates reporters like the income-tax. After various dodges, she manages to see him. He shows her a bracelet worth fifty thousand dollars, but when their backs are turned, a monkey, which has escaped from an organ grinder and climbed the building, steals it. The millionaire accuses Mabel. Officers come to arrest her, but she escapes through the window and spends a hazardous time chasing the monkey, and, in turn, being chased by the police. Eventually she captures it. Peace is restored. The oil investment turns out to be a success, and Mabel falls into her perspiring and terrified fiancé's arms.

**ORIGIN.**—American.

**PRODUCTION.**—It is not so much the fact that the skyscraper scenes are thrilling, but that they are well photographed and ingeniously faked that holds the interest. Above

all, the sincere, unassuming comedy material is well directed and often original. For instance, while the heroine is trying to catch the monkey on a skyscraper there is some really amusing by-play provided by a Jew, who, alive to business possibilities, does a roaring trade in camp-stools for the crowd to sit in comfort and see the girl fall. Later he produces ice-cornets, and finally telescopes. Again, the various methods adopted by Mabel to interview the millionaire are well conceived and excellently composed.

This type of picture is a tonic after the usual fare offered, and if taken in the spirit it is presented, should please any audience.

### SCENARIO and CONTINUITY.

—The scenario attempts very little in the way of a connected plot, but the thread is sufficiently strong to hold the incidents together in their proper order and proportion. Various incidents are well introduced, and except for some rather crude slap-stick fooling at the beginning are effective. The sub-titling is good.

**ACTING.**—The whole cast plays well. Dorothy Devore has a pleasing personality as well as a director who makes the most of it, and plays her part with a vitality that is infectious.

Walter Hiers has not a "fat" part, but he makes the most of what he has to do, while Tully Marshall also enters into the spirit of the farce.

**PHOTOGRAPHY.**—Very good.

### No Strike for Ottawa Projectionists Arbitrate

There will be no strike of projection machine operators in Ottawa this year. An amicable settlement of contract conditions was reached at a conference on August 20th when the official representatives of Ottawa Local 257 agreed to accept a renewal of the main provisions in last year's agreement, the newly signed contract going into effect September 1. The Ottawa Theatre Managers Association was represented by J. M. Franklin while the projectionists were represented by President Wm. Hartnett of Local 257, Business Agent William H. Lane and Mr. Andrews. This means that the operators will continue to work at the old scale.

### George Fitzmaurice Completes "Tarnish," For First National

Director George Fitzmaurice has completed the editing and titling of his latest production, "Tarnish," made in conjunction with Samuel Goldwyn, and will shortly begin the filming of a new picture. The work of editing and titling "Tarnish" was performed with the aid of Frances Marion who adapted the story from Gilbert Emery's stage play of the same name.

While neither Fitzmaurice nor Mr. Goldwyn would divulge the name of their next production, it is intimated that the picture will be based upon one of the most widely read novels of recent years. In the making of "Tarnish," Messrs. Goldwyn and Fitzmaurice engaged a cast including May McAvoy, Ronald Colman, Marie Prevost, Harry Myers, Albert Gran and Mrs. Russ Whytall. An equally well known cast of players will be signed for the next Fitzmaurice production.

### Harry Brouse Leaves Estate To Widow and Children

The late Harry Brouse, proprietor of the Imperial and Franklin Theatres, Ottawa, owner of a hotel, jewelry and dry goods businesses and one of the largest property holders in the Canadian Capital, died without a will, even though his assets have been valued at \$1,500,000, it is announced. The estate will go to the widow and the two children. During the temporary adjustments following the recent death of Mr. Brouse, the management of the Imperial Theatre will be in the hands of James A. McDonald, who was associated with Mr. Brouse for many years. Mr. Brouse personally directed the affairs of the Imperial Theatre during the nine years that it has been in operation.





# Pictures in Montreal

By S. MORGAN-POWELL

**M**ONTREAL, August 25.—The principal theme of discussion in motion picture circles this week is the coup brought about by Mr. Nathanson, of the Famous Players-Canadian Corporation, in taking over the theatres owned and operated by Independent Amusements, Limited, in this city. These are the Strand, Regent, Papineau, Belmont Corona, and Plaza. Of the six, the last four are new houses, seating large capacities, and of modern and solid construction. The Strand is an old converted church building which has been a gold mine for revenue, and the Regent is a small but popular and well-paying house. The four new houses are in the suburban districts, and every one has been a highly profitable investment. Indeed, this circuit of movie theatres has been paying a very handsome dividend varying from twelve to ten percent.

By acquiring the whole string, Mr. Nathanson establishes an almost complete monopoly of movie houses in Montreal. He recently took in Loew's and the Allen, and only the Mount Royal, the Passe-Temps, the Electra and one or two insignificant houses are left, apart from the Imperial, which shows a film secondary to six acts of Keith vaudeville.

It looks as if the Famous Players will control the movie situation entirely in Montreal. And it is said that it is Mr. Nathanson's ambition to secure control of the vaudeville houses and the legitimate houses as well.

Not one of the new houses is suitable for anything but picture shows. Indeed, no house owned by the Famous Players-Canadian Corporation is suitable for legitimate shows, and only two,—the former Loew's and Capitol, for vaudeville; indeed, it is open to question if the Capitol would not require extensive alterations before it could ever be made a first-class vaudeville house. Mr. Nathanson it is reported offered one of his recently acquired big theatres to Mr. E. F. Albee, of the Keith interests. No deal has gone through as yet.

Rumor has it that he now intends to fight the Keith vaudeville, both in Montreal and elsewhere. He has already declared that he will open up a new Pantages house in Ottawa, opposite the old Loew's theatre which has been taken over by Mr. Albee for Canadian Keith vaudeville.

If these rumors materialise, a pretty fight will be staged, with Albee and his millions on the American side of the line and Nathanson and his Famous Players-Canadian Corporation in Canada. Mr. Albee is a very experienced theatre man. Mr. Nathanson experienced in the picture business governing theatres and film agencies. Things should be lively.

\* \* \* \*

The past week's principal pictures in Montreal have been above the average. At the Capitol "Revelation" at last reached the screen, — after having been condemned — but in a mutilated form. The beauty of the photography, the charm of the old monastery scenes, and the fidelity of the interiors called forth much commendation. The old legend of the Madonna of the Roses, though of course containing much that is improbable and not a little that is impossible, has its fascination, and the acting of Viola Dana, who stands revealed for the first time as an actress of emotional qualities—her work hitherto has been in comedy—goes a long way to atone for inconsistencies, both original and imposed. Monte Blue does his work as the hero well enough, but Miss Dana's artistry seems to relegate him to the background for once. It would seem that certain difficulties have been avoided—or sidetracked — by the elimination of some titles, leaving the spectator to guess at the action and its significance. Actually a secret marriage found its way into the film and on to the screen! We are progressing, it would seem!

\* \* \* \*

At the Palace a Picture version of W. J. Locke's delightful story of "The Mountebank," with the meaningless title of "The Side-Show of Life," proved more than ordinarily pleasing. Ernest Torrence in the title role—of the novel—acts with conviction, with strength, with restraint and with that artistry we have come to expect from this sterling and accomplished actor. Miss Louise Lagrange in the role of Elodie, the impulsive French circus girl, more than justifies the high hopes her former work in minor roles with Pola Negri created, and continues to acquit herself with distinction in emotional moments, with more than a suggestion of ample reserve power. The lovely Anna Nilsson as the Lady Auriol is at all times sympathetic, natural, and

appealing. The echoes from the battlefield are done with unusual realism and conviction, and the titles seem to have been written for once by some intelligent person who had read the story, for they are both witty and expressive. Our old friend Lawrence d'Orsay makes a brief but telling appearance.

\* \* \* \*

There has been little of outstanding interest in the film shows during the past week. "The Covered Wagon" was shown at popular prices at the Capitol, and drew fairly good audiences. "Bread," a picture version of Charles Norris' novel, was the feature at the Palace, but the scenario was so unconvincing that if it had not been for the exceptionally good acting of the principals, Mae Busch, Wanda Hawley and Robert Fraser, the film would have flopped very badly indeed. It is a typical example of a good subject ruined by unintelligent adaption and incompetent direction as to detail. Elsewhere the films were the average—and there is no need to say anything much about an average film!

\* \* \* \*

The Henry Duffy Players close on season on Sunday to capacity audiences. New black and gold curtains replacing the old-time tormentors enhance the stage setting materially, and in various directions the house has been brightened and made more artistically attractive than ever.

The Henry Duffy Playrs close on Saturday next at the Orpheum, after a season highly successful from an artistic standpoint and from the viewpoint of public support, but not so successful financially because of the capacity of the house did not permit of receipts adequate for the unusually high class of stock production and performance the company has given. A short season of Grand Opera by the De Feo organization will follow the Duffy Players. The legitimate season will open the following week at His Majesty's, under entirely new management, with all the old deleterious interests that had alienated public sympathy eliminated in toto and for good. the prospects are interesting.



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## Sydney Samuelson Elected Chairman New Jersey M. P. T. O. Directors

### M. P. T. O. to Fight Demands for Increases

THE board of directors of the Motion Picture Theatre Owners of New Jersey at a six hour session at the St. Charles Hotel, Atlantic City, where the Southern New Jersey, Pennsylvania and Delaware exhibitors convened last week, elected Sydney Samuelson of Newton, N. J., as their chairman. D. J. Hennessey resigned as a member of the board, stating that his duties as an officer in the national organization occupied the greater part of his time. The vacancy thus created in the board will be filled at the next session which will be held at Toms River on September eleventh.

Other changes in the directors unit included the advancement from a two to three year term and from a one to two year term of Benjamin Schindler of Camden, and I. M. Hirshblond, Toms River, respectively.

The only absentees at the Atlantic City session were Directors Si Fabian of Paterson and Leo Jeskowitz of New Brunswick. Much business of vital importance to the New Jersey association was transacted by the board, whose roll call was answered by: President Joseph M. Seider, Vice Presidents, Charles Hildinger and Peter Adams, Secretary Henry P. Nelson, Treasurer William Keegan; Directors, Peter F. Woodhull, Sidney Samuelson, Louis Rosenthal, Benjamin Schindler, Arthur B. Smith, and I. M. Hirshblond.

President Seider named Woodhull, Rosenthal and Adams as a committee to arrange a system of arbitration

for the New Jersey theatre owners.

Under the regular order of business, a contract with the Moeller Theatre Service for the distribution of industrial reels was approved.

A representative of the Inter-Insurance Exchange appeared and explained the plan of reciprocal insurance. This matter of reducing basic insurance rates was discussed and was adjourned until the next session of the directors when it will be the first order of business.

It was decided that the dinner in honor of former President Woodhull will take place at the Robert Treat Hotel, Newark, early next year.

In October and November meetings of the directors, in compliance with President Seider's policy of holding twelve meetings in various parts of the State, it was decided that the board will assemble at Salem and Newark, respectively.

The board expressed its great displeasure at the unfairness of alleged attacks against Miss May M. Carty, Assemblywoman from Jersey City. Miss Carty, who last year introduced the Sunday opening bill in the New Jersey House, defies her verbal assailants with an accredited statement that she will use the Sunday proposition as a basis for her campaign for another term in the legislative body next year.

The state organization will make every effort to protect exhibitors in Essex County from unfair methods in which county projectionists are now working in the double shift, it is reported.

As soon as the directors' meeting was completed, President Seidler re-

turned hurriedly to Newark so as to preside over the session held especially to consider the Essex County projectionist situation.

### Stop the Press News

Exhibitors visiting Toronto and those resident can secure passes for "The Sea Hawk" opening Regent Theatre, Toronto, August 30th, by calling at the Associated First National office, 91 Queen St. East.

Mr. C. F. Winterson-Smith, who is the General Manager for Canada, has gone to England for a conference at their head office, which is at St. Mary's Chambers, 161a-166, Strand, London. He expects to return in about three or four weeks' time. Mr. Alan Telfer has been left in charge of the Toronto Office. Mr. Telfer, when with the Telfer Biscuit Co., Ltd., was well known among Picture House owners throughout Canada, for it was he who exploited the advertising tie-ups in connection with Mack Sennet's Mable Normand feature pictures, "Molly 'O" and "Suzanna."

Vitagraph's production of "Captain Blood," incidentally by the same author as "The Sea Hawk," Rafael Sabatini, opens for a run at the Astor Theatre, New York, Sept. 8th, and at the Orpheum, Chicago, Sept. 13th. Exhibitors will perhaps remember this author in connection with "Scaramouche" another adaptation from this man's extraordinarily virile pen.

N. L. Nathanson's acquisition of the George Nichols chain of theatres, Montreal, means another Independent chain of theatres in Canada gone. Give him credit boys, he knows what he wants and he is going after it. The only drawback to "getting what you want" is lack of concentration.

The premiere of "The Ten Commandments," presented by Adolph Zukor and Jesse Lasky, at Massey Music Hall, Toronto, August 23rd, continues to attract big crowds. The picture is slated for a three week's run. The general verdict is that it is as great as they say it is; and they have been doing "some talking."

Fanny Hurst, author of "Humoresque" etc., has just returned from Russia and states, "In everyone's face you see nothing but fear, overwhelming fear, only one man Trotzky seems to have the white light of inspiration."

### "Mate" Banting New Dreamland Barrie, Ont.

Dr. Banting discovered Insulin, but it took "Mate" Banting to discover "Tip Top Entertainment," that's why he is playing Producers' Distributing Corporation's product 100%. "Ask the man who knows."

JOE PLOWRIGHT.

(Formerly W. W. Hodkinson)

## Sydney S. Cohen's Retiring Presidential Speech

(Continued from Aug. 23rd issue.)

### OUR CANADIAN ORGANIZATION

AT the request of many leading exhibitors in the Dominion of Canada, your President and other National Officers visited the cities of Montreal and Toronto at different times and there effected an organization which was named "The Canadian Division of the Motion Picture Theatre Owners of America." This organization is still in a formative state but is destined to become one of the most powerful instrumentalities yet brought into being in our neighbor nation. The Theatre Owners in Canada are an active, energetic and alert group of business men and women. They have exactly the same problems to contend with as we face. The imaginary line which divides the territory of the United States and Canada has had no effect on the producer mind. With them it is still imaginary. They, therefore, take the liberty of crossing the border and inflicting upon the Canadian Theatre Owners the same measure of injustices as they have been accustomed to heap upon us, so that when we went into Canada and were met by the Theatre Owners of the Dominion we found that the statements they made to us regarding business conditions there would fit into that of any city in the United States quite as well as it fitted the circumstances surrounding them.

We realize that there was really no need for any revision of purposes as our plans fitted their case exactly. There was no need for any new diag-

nosis as the ailment was the same in both instances and subject to precisely the same remedies and corrective moves.

The Canadian Theatre Owners had the producer extension theatre trouble, the non-theatrical evil, inordinately high film prices, national and regional taxation, discrimination of various kinds and finally the attempts of producer interests to dominate the whole situation as was the same in this country, but with greater aggravation there.

Naturally, those similarly afflicted came together in their common distress and we were able to form a Canadian Organization that provides a nucleus for a compact body of Exhibitors extending from the St. Lawrence to Vancouver and from the Arctic Circle to the lower boundary line.

The President, Secretary, Treasurer and Directors of the Canadian Organization are here and reports will be made to you on the situation there. We are much pleased with their presence, proud to be associated with these energetic people with such a wholesome business purpose and we are also gratified to find the flag of their nation in this convention displayed with the flag of our great country, typical of the ideals, hopes and aspirations of leaders in thought and action in North America. We hope that this situation will find harmonious responses in everything connected with the people of the United States and the Dominion that both may work out their destiny along the same line.

(To be continued.)

## "Fools In The Dark" Making Hit Everywhere"

F. B. O.'s production "Fools in the Dark" appears to be making a hit wherever it has been shown. Even the London papers are commenting upon its phenomenal success. Some excerpts from Variety read as follows: "Corking mystery comedy, ranking in entertainment value with Griffith's 'One Exciting Night.' It is all doughty stuff, well played, having, moreover, the advantage of excellent continuity — First Class entertainment — Will give satisfaction all around — Even with its lengthiness there are no smeared over stretches where entertainment ceases and boredom begins — It is O. K. throughout."

"Fools in the Dark" has for its leads Patsy Ruth Miller and Matt Moore. The story is by Bertram Millhauser and the direction by Al. Santell.

A. E. Smith, well-known to the theatrical and film trade of Toronto is reported to have met with an accident in Newport News, Virginia, which may prove fatal. While engaged as a scenic and plastic artist he came into contact with a high voltage wire and his condition is reported as critical.



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## "Secrets" with Norma Talmadge Leads for Heavy Bookings

**"Sea Hawk" and "Abraham Lincoln" Reported "Hot on Trail" of "Secrets."**

EXHIBITOR interest in the five Specials which First National Pictures is releasing during the season, is perhaps keener than in any other booking proposition of the year. Three of the productions have been shown and revealed themselves as box-office attractions of the highest order, and all portents point to a similar result with the two pictures now being prepared for release.

Norma Talmadge's new picture, "Secrets," has proved to be one of the strongest and most powerful pictures in which this popular actress has appeared. Frank Lloyd's "The Sea Hawk" is showing to capacity in New York, Chicago and Los Angeles, and bids fair to rank as the greatest picture of the year, if not in the history of the industry.

"Abraham Lincoln" has established itself both as entertainment and as a truthful and highly dramatic record of the chief events in the life of the Great Emancipator.

Still in the making of "Sundown," the epic of the retreat of the great cattle barons of the Southwest before the advancing tentacles of civilization as revealed in the settlers, and "The Lost World," based upon Sir Arthur Conan Doyle's romantic pseudo-scientific novel of that title. The latter is now being photographed at the United Studios; the former being edited and titled and will soon be ready for showing.

"Secrets" stands first in the number of bookings because it was shown and exploited in advance of the other First National Specials, but "The Sea Hawk" and "Abraham Lincoln" are hot on its trail, and the interest aroused in "Sundown" and "The Lost World" is something very much out of the ordinary.

**"Idle Tongues"**  
Thos. H. Ince's  
Lincoln Picture

Thomas H. Ince has definitely chosen "Idle Tongues" as the title for his new First National picture now being completed from Joseph C. Lincoln's latest and most popular Cape Cod novel, "Doctor Nye." He announced at the start that "Doctor Nye" was but a tentative title insofar as the motion picture was concerned, but took his time to select just the title that would fit the theme of the story and at the same time hold a box-office appeal.

Director Lambert Hillyer is nearing the end of photography on "Idle Tongues." The cast includes Percy Marmont, Doris Kenyon who was recently placed under a long term contract by First National for featured roles, Claude Gillingwater, Lucille Ricksen, Malcolm McGregor and others.

**Dorothy Devore Plus Christie  
Deliver Hilarious Comedy.**

"The initial Christie feature for Hodkinson is a nice thrilly comedy, with some drama interspersed to help the story. It lends itself very easily to exploitation, and the latter, combined with the merit of the picture, will put it over in satisfactory shape.

"There are some exceptional comedy 'gags,' and Dorothy Devore climbs up the side of a building to provide plenty of excitement. The star is pleasing, and is aided by Walter Hiers and Tully Marshall. The titles, credited to Joe Farnham, are excellent, and provide nearly as many laughs as the action.

"Audience values have been built into this one, and exhibitors should experience no difficulties in doing very well with it. The amount of business done depends entirely on the amount of exploitation given for the engagement."—Film Daily.

### TIPS FOR PROJECTIONISTS

When oiling the intermittent on the "Powers 6B" projector be careful not to do it while running, as the centrifugal action of the movement will suck the oil well full of oil and cause it to leak out around the intermittent shaft. This often causes oily films.

Meeting of the M. P. T. O., King Edward Hotel, Toronto, Tuesday, August 26th.

**H. F. Kells, Assistant  
Manager, Regent Ottawa**

H. F. Kells, a youthful artist at Ottawa, Ontario, has been appointed assistant manager of the Regent Theatre by Manager Leonard Bishop. Mr. Kells has gained local renown through his pastel drawings for window displays of current moving picture attractions at the Regent, these having attracted much attention. Incidentally, Mr. Kells is a nephew of George Melford, the well-known moving picture director who is a former Ottawa man.

**Tom Pringle,  
Kenwood Theatre,  
Toronto**

My Dear Friend Tom:

Some men go to seed, but we go to rhyme, "Tom and Joe," so near as yet so far from "Tom and Jerry", but who knows; for Tom is long and Tom is wise and there's one thing that Tom doth prize, "Tip Top Entertainment", furnished by Producers' Distributing Corporation to Tom 100%.

Thank you,

**JOE PLOWRIGHT**

(Formerly W. W. Hodkinson)



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# "Captain Blood" a Romance of the Spanish Main

"Captain Blood," a Vitagraph picture with J. Warren Kerrigan In the Title Role, is an Adaptation of this Thrilling Novel.

By RAFAEL SABATINI.

## CHAPTER 1 THE MESSENGER

Peter Blood, bachelor of medicine and several other things besides, smoked a pipe and tended the geraniums boxed on the sill of his window above Water Lane in the town of Bridgewater. Mr. Blood's attention was divided between his task and the stream of humanity in the narrow streets below; a stream which poured for the second time that day towards Castle Field, where earlier in the afternoon Ferguson, the Duke's chaplain, had preached a sermon containing more treason than divinity.

These straggling excited groups were mainly composed of men with green boughs in their hats and the most ludicrous of weapons in their hands. Some, it is true, shouldered fouling pieces, and here and there a sword was brandished; but more of them were armed with clubs, and most of them trailed the mammoth pikes fashioned out of scythes, as formidable to the eye as they were clumsy to the hand. There were weavers, brewers, carpenters, smiths, masons, bricklayers, cobblers, and representatives of every other of the trades of peace among these improvised men of war. Bridgewater, like Taunton, has yielded so generously of its manhood to the service of the bastard Duke that for any to abstain whose age and strength admitted of his bearing arms was to brand himself a coward or a papist.

Yet Peter Blood, who was not only able to bear arms, but trained and skilled in their use, who was certainly no coward, and a papist only when it so suited him, tended his geraniums and smoked his pipe on that warm July evening as indifferent as if nothing were a foot.

He laughed and sighed in one; but the laugh dominated the sigh, for Mr. Blood was unsympathetic, as are most self-sufficient men; and he was very self-sufficient; adversity had taught him so to be. A more tender-hearted man, possessing his vision and his knowledge, might have found cause for tears in the contemplation of these ardent, simple. Nonconformist sheep going forth to the shambles—escorted to the rallying ground on Castle Field by wives and daughters, sweethearts and mothers, sustained by the delusion that they were to take the field in defense of Right, of Liberty, and of Religion. For he knew, as all

Bridgewater knew and had known now for some hours, that it was Monmouth's intention to deliver battle that same night. The Duke was to lead a surprise attack upon the Royalist army under Feversham that was now encamped on Sedgemoor. Mr. Blood assumed that Lord Feversham would be equally well-informed, and if in this assumption he was wrong, at least he was justified of it. He was not suppose the Royalist commander so indifferently skilled in the trade he followed.

Peter Blood was the son of an Irish medicus who had early resolved that the boy should follow his own honourable profession, and Peter Blood, being quick to learn and oddly greedy of knowledge, had satisfied his parent by receiving at the age of twenty the degree of baccalaureus medicinae at Trinity College, Dublin. His father survived that satisfaction by three months only. His mother had then been dead some years already. Thus Peter Blood came into an inheritance of some few hundred pounds, with which he set out to see the world. A set of curious chances led him to take service with the Dutch, then at war with France; and a predilection for the sea made him elect that his service should be upon that element. He had the advantage of a commission under the famous deRuyter, and fought in the Mediterranean engagements in which that great Dutch admiral lost his life.

After the Peace of Nimeguen his movements are obscure. But we know that he spent two years in a Spanish prison, though we do not know how he contrived to get there. It may be due to this that upon his release he took his sword to France, and saw service with the French in their warring upon Spanish Netherlands. Having reached, at last, the age of thirty-two, his appetite for adventure surfeited, his health having grown indifferent as the result of a neglected wound, he was suddenly overwhelmed by homesickness. He took ship from Nantes with intent to cross to Ireland. But the vessel being driven by stress of weather into Bridgewater Bay, and Blood's health having grown worse during the voyage, he decided to go ashore there, additionally urged to it by the fact that it was his mother's native soil.

Thus, in January of that year, 1685, he had come to Bridgewater,

possessor of a fortune that was approximately the same as that with which he had originally set out from Dublin eleven years ago.

Because he liked the place, in which his health was rapidly restored to him, and because he conceived that he had passed through adventures enough for a man's lifetime, he determined to settle there, and take up at last the profession of medicine from which he had, with so little profit, broken away.

That is all his story, or so much of it as matters up to that night, six months later, when the battle of Sedgemoor was fought.

Deeming the impending action no affair of his, as indeed it was not, and indifferent to the activity with which Bridgewater was that night agog, Mr. Blood closed his ears to the sounds of it, and went early to bed.

The armies came into collision in the neighborhood of two o'clock in the morning. Mr. Blood slept undisturbed through the distant boom of cannon. Not until four o'clock did he awaken from his tranquil slumbers. He sat up in bed, rubbed the sleep from his eyes, and collected himself. Blows were thundering upon the door of his house, and a voice was calling incoherently. He reached for bedgown and slippers, went himself to open. Then in golden light of the new-risen sun Mr. Blood recognized him for the young shipmaster, Jeremiah Pitt, who had been drawn by the general enthusiasm into the vortex of that rebellion. The wild-eyed lad plunged, headlong, into speech, gasping, breathless.

"It is Lord Gildoy," he panted. "He is sore wounded—at Oglethorpe's Farm by the river. I bore him thither—and—and he sent me for you. Come away! Come away!"

"To be sure. I'll come. But first give me leave to get some clothes and other things I may need."

At the sight of the doctor, dressed and booted, the case of instruments tucked under his arm, the messenger disengaged himself from those who pressed about, shook off his weariness and seizing the bridle of his horse, he climbed to the saddle.

"Come along, sir" he cried. "Mount behind me."

Mr. Blood without wasting words, did as he was bidden. Pitt touched the horse with his spur. The little crowd gave way, and thus, upon the crupper of that doubly-laden horse, clinging to the belt of his companion, Peter Blood set upon his Odyssey. For this Pitt, in whom he beheld no more than the messenger of a wounded rebel gentleman, was indeed the very messenger of Fate.

(To be continued.)



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# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 19.

TORONTO, CANADA

September 6th, 1924

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IN

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COLLEEN MOORE - CONWAY TEARLE

IN

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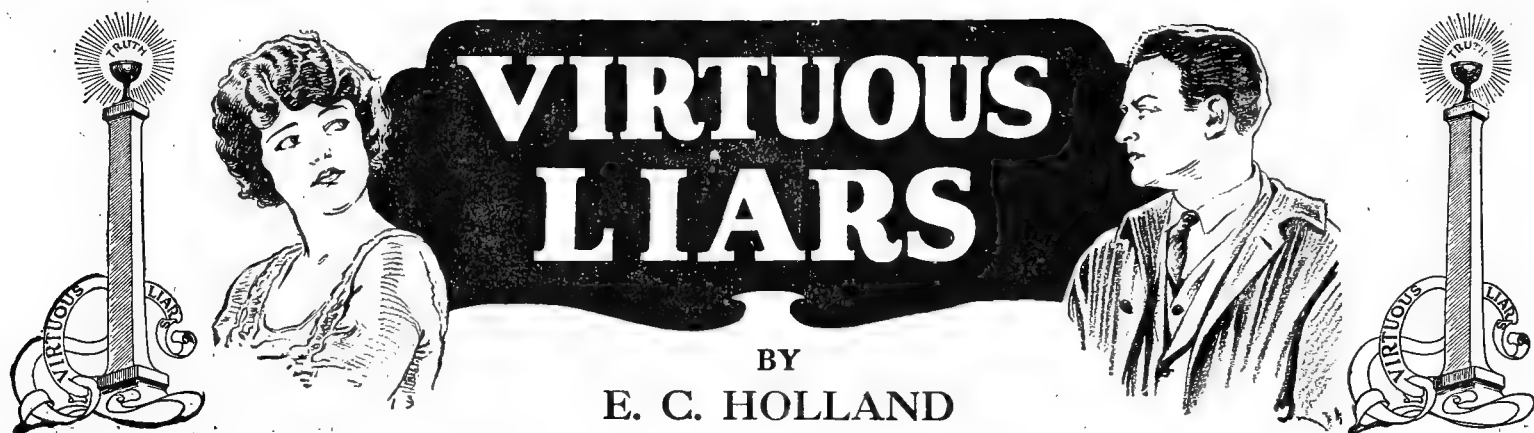
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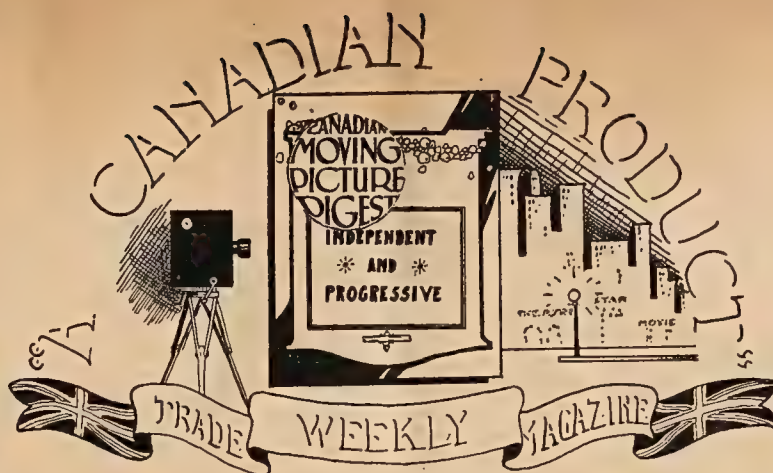
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TORONTO, CANADA

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## **"The Sea Hawk"**

THE Reopening of the Regent Theatre, Toronto, with "The Sea Hawk" proved just as exciting as the opening night of a favorite theatre in New York City, introducing a favorite star and playwright. Everybody appeared to be there. By everybody we mean Society's First Nighters. The Regent's former patrons plus an additional force and The Trade.

After the usual "How-do-you-do's," and a survey of the new appointments of the Regent; which make this little theatre more attractive than ever, we proceeded to inspect the embellishments and atmospheric accessories which have been artistically arranged as part of the presentation of "The Sea Hawk."

Jewelled scimitars, and Persian lamps, vied with each other in brilliancy; rugs and draperies presented a combination of colour that was as fascinating as it was intriguing. All the treasures of a Captain Kidd's sea voyage, vases, trays, candlesticks, scarfs, armour reacted upon our mood, stripping us of our modern vestment and ideas; and afloat upon a Praying Rug as mysterious as Solomon's Green Carpet we awaited the event for which we were there assembled.

John Arthur "wielded the baton" as they say musically, and the "Songs from Shakespeare," which preceded the merry scene in which the songsters were "Sea Hawks" was enthusiastically received and gave the picture just the right send off.

"The Sea Hawk" is an adaptation of Rafael Sabatini's muchly read and colourful sea story. It deals with the period when "sea dog" found the eating of "sea dog" only an inconvenience if caught. Piracy on the seas was in order; and when the English were not capturing Spanish vessels, the Moors were engaged capturing both. The captives who were privileged to live enjoyed the distinction of becoming galley-slaves, chained to the oar of these Galleys, whose only driving force they were, until death released them.

"The Sea Hawk" deals with a cowardly brother, who in order to protect himself from the result of an unwitnessed duel, which resulted fatally for the opposing duelist, arranges to "shanghai" his elder brother, secure his estates and marry his brother's betrothed fair lady. He succeeds so successfully that the brother, falling into the hands of the Spaniards serves as a galley-slave, but later because of his friendship with a Moor, is given distinction and honour by the uncle of this Moor, when the Spanish Galley in its turn is captured upon the seas.

"The Sea Hawk" is the cognomen of this betrayed Englishman and having renounced Christianity because of the cruelties which he has witnessed perpetrated by those who call themselves Christians, he adopts the religion, which recites. "There is but one God Allah and

Mahomet is His Prophet." Henceforth his life is spent upon the seas, and Spanish Galleys his prey, for he makes no war upon the English, until discovering that his betrothed is to marry his rascally brother, whom he now knows as responsible for his slavery, he decides to abduct the bride in true Moorish style.

The abduction proves successful, but nearly proves his undoing for the old Moorish Uncle, who is the Basha of Algiers, a position as exalted as a Sultan in his particular domain, decides that the "Fair lady has found favour in his eyes." This does not in particular appeal to "The Sea Hawk" who affects the escape of the woman he still loves by placing her under the protection of her guardian, who was then upon the seas in pursuit of "The Sea Hawk" and the Lady Rosamund.

Briefly everything ends happily, the cowardly brother does one redeeming deed before he dies, he brings the English vessel upon the trail of the Moorish one. "The Sea Hawk" is saved from the hanging he deserved.

The work of Milton Sills as "The Sea Hawk" and Wallace Berry as one of the "sea dogs" carried the picture to success as does also the work of Frank Currier as the "basha" Marc MacDermott as Sir John Killigrew, Lloyd Hughes as the brother, William Collier Jr., as the son of the "basha." Throughout the entire picture the men were unusually strong.

The Galleys were marvellous, resembling in truth "Sea Hawks" in the grace of their movement upon the seas. The sea-battles were magnificently directed, each one more thrilling as they occurred.

"The Sea Hawk" is one of the "Unusual Pictures," being removed from the good productions by many knots. It is brimful of colour, action, romance, carrying along with it a most absorbing story, thanks to the direction of Frank Lloyd and moreover there is Wallace Berry.

John Arthur should receive our congratulations upon the presentation, and the Regal management for their co-operation with his plans. Some time ago, on the occasion of the opening of the Tivoli as the De Luxe picture house, we mentioned that the Regal was the logical theatre for this kind of enterprise, that this theatre had an atmosphere, despite its location, which appealed to those who could afford to spend a dollar to see a Motion Picture; and who were inclined towards good music and good pictures. We hope that our prophesy will be fulfilled. Toronto needs just such a "little theatre" and pictures that are strong enough to draw the dollar sign. "The Sea Hawk" is an excellent introduction.

—RAY LEWIS.



## R. A. Rowland Leaves For Hollywood to Confer With Production Executives

**R.** A. ROWLAND, Production Manager for First National Pictures, Inc., left recently for the United Studios in Hollywood on his regular quarterly trip. He will remain on the West Coast for three or four weeks and will confer with Earl Hudson, Coast Production Manager, and Jack McCormick, Western Representative, about forthcoming productions to be made by First National and with allied producers whose pictures will be distributed by that Company.

While at the studios, he will inspect prints and "rushes" of productions now under way in order that the executives in the East may have the benefit of his judgment of their box office and exploitation values. Among the productions that he will inspect are Colleen Moore's latest, "Flirting With Love" and the "rushes" on her new film, "So Big;" "The Lost World," now well along towards the completion of photography; Edwin Carewe's production of "Madon-

na of the Streets," with Nazimova and Milton Sills; Frank Lloyd's new picture, "The Silent Watcher;" John M. Stahl's Louis B. Mayer production, "Husbands and Lovers;" Samuel Goldwyn's "In Hollywood with Potash and Perlmutter;" Goldwyn and Fitzmaurice's "Tarnish;" Thomas H. Ince's "Christine of the Hungry Heart" and "Idle Tongues" from Joseph C. Lincoln's novel, "Christine Doctor Nye;" two Joseph M. Schenck productions—Norma Talmadge's "Heart Trouble;" M. C. Levee's "In Every Woman's Life;" "Wilderness," which is the working title for the new Corinne Griffith production, and "If I Marry Again," in which Doris Kenyon will be featured.

Mr. Rowland will join Mrs. Florence Strauss, First National's scenario editor, who left for Hollywood last week, at the studios, and together they will go over with the production executives, the new story material which First National has available for production.

### Loew's Ottawa Opens As Keith Theatre "Rose of Paris"

Loew's Ottawa Theatre, Ottawa, Ontario, closed its doors Saturday Night, August 30 and re-opened Monday morning, September 1, as Keith's Theatre, under the management of Joseph M. Franklin. The first film attraction under the Keith regime during the first week in September was Universal's "The Rose of Paris," starring Mary Philbin, this being Manager Franklin's selection for the changeover. Incidentally, an increase in prices was made over the former Loew scale, general admission for night shows being raised from 50c to 60c, but there is now one more act of vaudeville than before, with the usual film features, news weekly and comedy. Attractive new stage settings were installed by Mr. Franklin, exterior lighting effects were altered and other changes made. For the opening, Clark Brown of New York, representing Keith headquarters in New York, was present.

The taking over of the Ottawa house was the first direct expansion of the chain of theatres in the Dominion operated by the B. F. Keith Company of Canada, Limited.

### Frank ("Conk") Conklin Receiver Preferred Pictures

As announced earlier in the week the merger of the Standard Film Laboratories with the Consolidated Film Industries has changed the plans of the Standard in the east so that F. G. "Conk" Conklin will take over the offices at 250 West 57th Street, New York City, and give his entire attention to the distribution of independent pictures such as "The Chechahcos," "Missing Daughters," "Unseen Hands," "The Chase," etc. Contracts for the release of these pictures and also Rellimeos "The Bowery Bishop" have all been arranged by Mr. Conklin representing the producers.

Mr. Conklin is Receiver for Preferred Pictures, under an order of appointment by Judge Hand of June 9th, 1924.

Robert Romney, manager of Vitagraph at St. John, N. B., returned from a visit to his old home in England. Mr. Romney looks very fit and enjoyed his trip to the utmost.

## TIPS FOR PROJECTIONISTS

I have found that a common pocket flash light makes a very good framing lamp for to use in threading up the projector, hold it so that the light will shine through the lens, it is just as good and a good deal safer than the portable lights on drop cords so often seen in projection rooms.

Two parts of tallow and one of Neat's foot oil melted together make a good dressing for projection machine belts.

Most every theatre has a vacuum cleaner, this can be pressed into service to help the stage electrician clean his switchboard, the nozzle should be provided with a rubber guard to prevent short circuits, it will remove the dust around the fuse contacts and dimmers in a few moments.

When using weatherproof sockets for fuse testing the projectionist should see that they are equipped with two hundred and twenty volt (220) bulbs as these can be used on any circuit usually found in a theatre, it will glow at half brilliancy on 110 volts.

After opening the oil well on a Powers 6 machine it was found impossible to get an oil tight joint, finally the trouble was solved by using a gasket made out of thin blotting paper trimmed just to size.

We would advise all projectionists to include a can of leather cement in their outfit, as with the flat belts supplied on so many projectors they are bound to have a belt break and with leather cement it can be made as good as new, full directions are on the cans which can be supplied by any shoe repair shop.

—GUY E. McALLAN





# Pictures in Toronto

By HECTOR CHARLESWORTH

FROM a purely technical viewpoint, the Cecil B. DeMille picture, "The Ten Commandments," now showing at Massey Hall, is a tremendous undertaking. It is unfortunate that the fine acting, spectacular beauty and excellent direction should have had in its later developments a weak story as a basis to rest on. More sincerity and intelligence in the scenario would have made this a real masterpiece. As it is the first part succeeds through the beauty of its big massed scenes and of its color photography, and the second part through the finished acting of the entire cast.

It is evident that what started out to be a contemporary mother play, inspired in Mr. DeMille the idea of superimposing on it a vast spectacle of the scriptural story of the decalogue. Such a theme dealt with thoughtfully and without tractarian purpose could be worked into a fine thing, now that the screen has been developed to such a remarkable degree. The life of Moses is sufficiently romantic and filled with both magnificence and pathos to do away with the necessity of padding and sentimentalizing. I should very much like to see such a picture worked out after the dictates of common sense and in the atmosphere of dramatic poetry.

Another inspiration apparent in the making of this film is the excavation of Tut-Ankh-Amen's tomb, and splendid use has been made of the discoveries which brought to light so much of Egyptian civilization. The scenes in the palace, and those depicting the building of the pyramids are both picturesque and realistic and recall the views Howard Carter displayed of the beauties of the young King's tomb. The really gorgeous spectacle is that of the flight of the Israelites out of Egypt, and the pursuit by Rameses and his charioteers. Here the color-photography gives opportunity for unusual and superb effects.

I cannot imagine a more impressive and vivid reproduction of ancient life than this incident. The dazzling vision of the swift chariots flying across the long sandy stretches is well worth remembering. Other stunts are also brought in here with more or less success, for instance the miracle of the parting of the Red Sea. The only falling off of the imaginative power that is evident throughout the first part was the fire-works display rep-

resenting the arrival of the Commandments.

The handling of the massed scenes is excellent, whether in the bacchanalian worship of the Golden Calf, the agony of drawing the great stone figures, or the awe inspired by the parting of the waters. The cast of principals and minors shows an unusual assemblage of well known names. The dignity of Theodore Roberts is admirably suited to the role of Moses, though perhaps he is a little too smooth and trite at places. Charles De Roche makes a splendid figure as the haughty warlike Rameses, and achieves subtle pathos in his grieving over the body of his first-born stricken in the night. Estelle Taylor makes a lovely Miriam, the idol-worshipper.

In the second part, the weakness of the story and of the moral attitude became apparent. A pious mother of the type who finds divine guidance by sticking a knife into the family bible and following the word the point chances on, has two sons, the elder inherently good but with more reasonable views than his mother, the younger, flippant, crooked, and a go-getter. Driven, with his fiancée, from home for dancing on Sunday, Danny the younger boy decides to get on by breaking all ten commandments. As a crooked building contractor he does succeed with remarkable speed, but the rotten cement he puts in a church wall gives way, and in the crash his mother, who happens to be underneath, is killed. This calamity, and his relations with an Eurasian lady of no morals, whom he finally murders, completes his ruin in a brief time, and he is dashed to pieces in trying to escape justice, on a rock that for no particular reason suddenly takes on the appearance of the table of the decalogue. Leprosy is also introduced into this section of the play, carried on from the end of the first part with no advantage and with disgusting effect. The story on its own might not appear so weak, but weighted down with symbolism and sermonizing it falls rather flat. However the finest acting of the picture is in this part. Rod La Rocque gives a splendid performance as the flippant, cold, mercenary Danny, and is remarkably good towards the last in his scenes of terror close on to mental unbalance. Richard Dix as the poor honest carpenter is convincing and free from all trace of staginess. Edythe Chapman gives a

touching portrayal of the pious mother, a character difficult to make sympathetic in her constant wielding of a heavy bible. Leatrice Joy is beautiful and expressive as the careless young wife; and Nita Naldi's rich langour shows to great advantage as the Eurasian. Robert Edeson is good in the character part of the crooked building inspector, and Agnes Ayres is charming in the symbolical episode of the cleansed leper.

\* \* \* \*

JAMES CRUZE'S great film, "The Covered Wagon" is now showing at the Hippodrome at popular prices, after its high-priced run last fall. It proves itself well worth a second visit. It is an excellent example of picture which demands attention only on its real merits, and pretends to no outside claim for consideration through hokum or sermonizing, and proves the usefulness of these other features. With a theme as dramatic intrinsically as a great pioneer expedition, no doctoring is needed to arouse interest, and wisely it has been avoided. A love story has been worked into it, but the thrilling romance of the expedition itself, and its tragedy and ultimate victory, is the great theme and the interest for an audience. One can think of nothing on the screen more dignified and more intensely affecting than the solemn scene, brief and sincere, of thanksgiving, at the end of the arduous migration. The long line of covered wagons creeping over the waste stretches, and movement and confusion of the fording scene, the flashes of discouragement and despair and the dominating spirit that moves onward through it all are really fine dramatic material. The realistic atmosphere that pervades the film is remarkably sustained.

Types for all the characters are well chosen, and the parts are all admirably acted. The outstanding performance in it is that of Ernest Torrence, whose personation of the hard-bitten, villainous, but loyal old adventurer could not be bettered. His various expressions as his attempts to murder the villain are frustrated are irresistibly funny in their naturalness. Warren Kerrigan is a handsome and charming hero, and his appearance on a horse is a delight, and Tully Marshall as the care-free hard-drinking trader gives a charming performance. Lois Wilson is a lovely and expressive heroine and Alan Hale a good "dude" villain.



# Florence Vidor Begins Work On Edgar Selwyn's "The Mirage"

**Producers' Distributing Corp. Secure C. Gardner Sullivan's  
Adaptation of Sensational Play for Florence Vidor.**

Florence Vidor has begun work on her first starring picture for Producers Distributing Corporation. It is "The Mirage," C. Gardner Sullivan's adaptation of Edgar Selwyn's sensational play of that name which is being directed by George Archambaud. Florence Reid starred in the piece at the Selwyn Theatre, New York, and attracted much attention by reason of her daring characterization of the heroine.

Appearing opposite Florence Vidor is Clive Brook, the actor brought by Thos. H. Ince from London to as-

sume a leading role in "Christine of the Hungry Heart." He plays in this Regal Picture by courtesy of Mr. Ince. Alan Roscoe, who completed work in Margaret Livingston's "The Follies' Girl" in time to appear in "The Mirage," is the other featured player, with Viola Vale and Myrtle Vane heading the large cast.

The play is highly dramatic and deals with life on the stage and that portion of society in which men-about-town and typical New York first-nighters move. Miss Vidor's role is that of a show girl, a part quite unlike any she has hitherto essayed.

## Two Little U. S. Maidens Care Nothing About History Write "Barbara Frietchie"

Boy, page the old dust-covered school history!

And send it to two little girls, Irene and Dorothy, back in Harrisville, N. H.

Addressed to "Miss Barbara Frietchie, Regal Pictures, Ince Studios, Culver City, California" came the following letter this week:

Dear Madam or Sir:

We want two pictures of Barbara Frietchie, send as soon as possible to Irene and Dorothy."

Miss Florence Vidor, who so ably plays "Barbara Frietchie" in the Regal picture of that name, immediately sent two of her best pictures.

## "Broken Laws" For Mothers Should Have Big Appeal

"The good women of the nation, by insisting upon obedience to law in their own home and elsewhere, will do much to maintain those civic standards without which a Republic cannot live."

These words from the lips of Hon. Frank B. Willis of Ohio addressed to the Women's National Committee for Law Enforcement, are in exact tenor with the message which Mrs. Wallace Reid is bringing to the motion picture screen in her new film "Broken Laws," now in production at the Thomas H. Ince Studios. She has selected for the theme of her next picture the responsibility of mother love, and upon this subject has been built a vital and compelling drama.

Percy Marmont will play the lead opposite Mrs. Reid and F. B. O., will release in Canada.

Bill Stewart,  
Patricia Theatre,  
London, Ont.

Hello Bill:

Knowing that you are a "man of few words" I simply want to ask you about Producers' Distributing Corporation's product. Did you not book our "Tip Top Entertainment", 100%. Of course you did Bill.

Thanks,  
JOE PLOWRIGHT

(Formerly W. W. Hodkinson)

## Product of Two Big Studios Educational's New Programme

THE entire Short Subject output of two great studios, which will be devoted practically exclusively to the production of two-reel and one reel comedy subjects, will be included in the product released through Educational Film Exchanges, Inc., during the season of 1924-25.

Three groups of two-reel comedies and one series of single-reel subjects are in production at the Fine Arts Studio in Hollywood, where many of the early Griffith masterpieces were made.

At the big Christie Studio, also in Hollywood, there are in production, in addition to the two-reel Christie Comedies, a series of Bobby Vernon Comedies, and a group of Walter Hiers Comedies.

A few pictures made at the Christie Studios will be the only product from either of these great picture-making plants which will not be included in the Educational Pictures programme.

At the Fine Arts Studio, Lloyd Hamilton is producing his series of six two-reel Hamilton Comedies, and eighteen two-reel Mermaid Comedies are being made under the supervision of Jack White. The Juvenile Company, which is making a series of six two-reel subjects with children and adult players, also works here. The single-reel subjects made at the Fine Arts Studios are the rough and tumble Cameo Comedies.

The Educational Pictures programme also will include subjects produced at several other studios.

### FOR SALE

SACRIFICE FOR CASH. Vaudeville Booking Office and Business — Established four years — Plenty Fall Fairs contracted — Dance and Rehearsal Hall — Piano — Columbia Graphanola — Musical Instruments — Professional Photography — Costumes — Dancing Class — Three room furnished apartment reasonable rent, long lease — Central location Toronto—DIGEST BOX 7.

**WELCOME  
STRANGER**

## Stop the Press News

A report credits the Famous Players Canadian Corporation with the securing of a theatre in Welland, Ont.

H. N. Hooper, Universal, Montreal Branch Manager won first prize over all districts in the United States and Canada for the greatest amount of sales secured on the Dempsey and other Universal Series. The prize includes a trip to New York and ticket to Firpo-Wills fight or Dempsey's next fight, or equivalent in cash. A bonus of \$100 and a gold watch and chain presented by Mr. Carl Laemmle.

Newspapers report the marriage of Jack Dempsey to Estelle Taylor. They can't resist "The Movie Stars."

Comprehensive programme for practical business service to theatre owners laid out at meeting of National Board of Directors of Motion Picture Theatre Owners, August 25th and 26th. Splendid report submitted by President M. J. O'Toole. Motion Picture Day to be observed in November and all money received through this source to be retained by the theatre owners.

Sydney S. Cohen was the recipient of a handsome gold plaque at the meeting of the Directors of the M. P. T. O., at Branford, Conn. The presentation by Chairman R. F. Woodhull. The plaque was arranged for as a presentation to Mr. Cohen at the Boston Convention; and was an expression of the gratitude of the visiting exhibitor delegates to Mr. Cohen for his untiring and ceaseless efforts on behalf of the Motion Picture Theatre Owners.

Ramon Navarro, Kathleen Key, Francis X. Bushman are at present in Rome under the direction of Fred Niblo, who is Director General of "Ben Hur."

Another great author comes to the screen, Andreyev, "He Who Gets Slapped," will be produced by Victor Seastrom and will introduce Lon Chaney as "He."

Helmer Jernberg, manager of the Province Theatre, Winnipeg has been elected president of the Manitoba Theatre Owners Association.

The Whistler House in London has been rented by Mrs. John Barrymore for the coming winter season.

Loew opens new \$1,500,000 State Theatre in St. Louis. Meanwhile the Missourians had an opportunity to get a close-up of Mae Murray, Elinor Glyn, Aileen Pringle etc., etc.

Walter W. Irwin won the Motion Picture News and Universal Prizes, namely one thousand each for his Distribution Plan. M. P. T. O., Board of Directors in resolution praised the contest as conducted by our worthy contemporary as constructive.

If the Industry would take a look into Canada occasionally, they might have discovered that O. R. Hanson, of the Canadian Educational Exchange has been operating his Exchange under the rules of the Irwin plan for the past year, doing the physical distribution of the F. B. O., and Hodgkinson product, in addition to some Ideal English productions.

The 1925 Convention at Milwaukee, Wis., of the M. P. T. O., will take on an International colour. It is the purpose to have European Delegates invited. The world is a small place after all if you can only get a proper bird's-eye view of it.

Betty Bronson who has been chosen to play "Peter Pan" looks like a young edition of Mary Pickford. Not that "Our Mary" is not young, but you can't get away with anything but youth in "Peter Pan" I think he stopped growing and being human at twelve.

"The Sea Hawk" is enjoying packed business despite the counter attractions of "The Ten Commandments," "The Covered Wagon," The Canadian National Exhibition and the finest weather of the season for being outdoors.

Judge David of Chicago ruled in a certain alienation case that it is no crime for a man to kiss another man's wife. Cheer up husbands.

Twenty states in the U. S., are threatened with theatre tax for not giving patrons the advantage of the reduced taxation.

Financial statement of Famous Players first six months of 1924 shows a decrease of \$540,264 as compared with 1923 during the same period.

Will H. Hays asks A. M. P. A., to co-operate on campaign for "clean pictures." If the publicity was as clean as the pictures we would be getting on.

The analogy drawn by W. H. Hays "Apples and Motion Pictures," in the Exhibitors' Trade Review, strikes a truthful tone. We go a little further and say "eliminate the apple-sauce" and conduct a business. Antique dealers and those who have made the business of dealing in Art Treasures, paintings etc., an Art should be a living example of what can be accomplished in this Business-Art of ours.

In Lancashire, England, exhibitors are experimenting with change of feature nightly, same star and trademark. It is proving successful.

Isobel Elsom familiar to Canadian exhibitors for her many appearances in English productions released here, is to play the lead in the Bernhardt play, "Daniel" produced by G. B. Samuelson.

Milwaukee is shortly to have a two and a half million dollar theatre, erected in its very centre by the Uihleen interests. Capacity between 3,000 and 5,000. The Saxe interests are the other big film interests operating there. Both interests competing for the dominant position.

Carnivals in Eastern Canada are said to be enjoying greater box-office receipts than the circus. St. John, Moncton, Halifax, Truro, Sydney, Charlottetown, Amherst said to be great Carnival towns. One carnival remained in St. John for eight days.

5,127 Canadians returned from the U. S. in July. During April, May, June and July a total of 18,670 Canadians returned from the U. S., to enter Canada and of this number over 16,000 were Canadian-born. The total number of immigrants entering Canada during the four months specified was 64,023 as compared with 54,912 entries during the same months in 1923.

203,000 was the attendance on Children's Day at the Canadian National Exhibition, Toronto.

Vaudeville revival predicted for London. Gulliver's Circuit to get Oxford for music hall. Moss may play vaudeville at Pavilion and Palace. Strong bidding for American turns.

Despite the fact that Lady Diana Manners performs "Miracles" we did not get much newspaper copy regarding her and the Prince of Wales. She sailed on the Berengaria which carried "The Prince Charming." After all Lady Diana is an English Lady and forced publicity would be rather foreign to her ancestry.



# First National Sales Organization on The "Specials" Getting Splendid Results

Eighty Strategic Key City Points Selected for First Concentrated Sales — More Than Half Key Centres Closed.

Great success has attended the plan under which E. A. Eschmann, Manager of Distribution for First National Pictures, is handling that corporation's "Special" product. There are to be five of these Specials, three of which, "The Sea Hawk," "Secrets" and "Abraham Lincoln," have had pre-release showing in a number of important cities, establishing them as big money makers to the exhibitor and as the highest grade of screen entertainment to the public. "Sundown" and "The Lost World" will be additions to the Specials.

Mr. Eschmann's scheme for selling the Specials is not only attracting the favorable attention of exhibitors themselves, but is bringing in results on a big scale in a remarkably short period of time. This product is handled as a special group distinct from other First National releases (which are called Pace Makers) under the detailed direction of A. W. Smith, Jr.

Eighty strategic key city points were selected for the first concentrated sales effort on the part of the special sales force. More than half of these eighty key cities have been closed on the three Specials and propositions are well under way in all of the others.

Norma Talmadge's "Secrets" has been sold to exhibitor in 58 of the 80 key city points, or 72.5 per cent.

"The Sea Hawk" has been sold in 49 out of the 80 key cities—61.2 per cent.

"Abraham Lincoln" stands third with contracts in 41 of the cities, or 51.2 per cent.

These percentages will rise rapidly towards 100 per cent. as present negotiations are consummated.

## "The Great White Way" Used as Feature For Concert Company

The London Eight, Concert Party played a return engagement at the Imperial and were shown, in no uncertain manner that they were heartily welcomed. They are a splendid party of entertainers and give a most charming and altogether delightful programme, every number different and most pleasing in its rendition. At the opening night the picture "The Great White Way" added to the concert and made up a wonderful programme.

## Ontario Government Orders Announcement Seat Tax

There is some kick among the exhibitors of Ottawa regarding the recent decision of the Ontario Provincial Government in ordering all theatres to indicate in their lobby displays and newspaper announcements the exact amount of the admission tax instead of showing a scale of prices with the ticket tax included. The theatres had to change their box office signs and newspaper displays at some expense in order to conform with the order but, in addition to this fact, some considerable confusion has resulted through the listing of actual admission prices with taxes extra. This is due to the necessity of a conglomeration of figures on the signs. For instance, in place of the line giving the price as follows: "General Admission, 25c," there now appears: "Admission 23c; Tax 2c; Total 25c."

Theatre managers are kicking because the additional figures cause much delay when patrons are buying their tickets. Instead of selling just the one price, the customers are compelled to study the figures and they invariably wind up by asking the cashier "How much is the admission?" This makes the sale of tickets just about twice as long as under the old simplified system.

Why the change was necessary is a puzzler to the exhibitors because the Ontario Government was getting its full share of tax payments in any case and the people knew that they were paying the tax anyway.

Charles A. Meade formerly Western Manager for United Artists has closed for the lease of the Lyceum at Winnipeg. Which leaves Mr. McNichol the owner of two other theatres still in Winnipeg, the College and Starland.

**WELCOME STRANGER**



Scenes from "Virtuous Liars" Latest Vitagraph Special.

Before Buying Pictures Read The Digest Advertising Pages.

## Sydney S. Cohen's Retiring Presidential Speech

(Continued from Aug. 30th issue.)

### PAID ORGANIZERS.

**I**N connection with the service divisions to which I made extended reference in this report I believe we should have as far as practicable paid organizers or representatives who will in assigned territories move among the Theatre Owners and keep them within the lines of organization as is now the case with other divisions of industry.

As this situation advances these detailed movements will become less necessary as the Theatre Owners have implanted more firmly in their minds the fundamentals and requisites of organization and naturally apply their energies to the same without these outside stimulants.

But for the present I believe the organizer would be a very valuable agent to our organization. Such officials of necessity must be acquainted with our needs and processes, in order that they may comprehend the various duties assigned them and be able to work constructively at all times. To be of service it must be a kind that will fully comprehend the varied elements of the situation and therefore such organizers should be persons of special ability whose work would be not only to maintain the standing of Theatre Owners within the Organization but also to extend such detailed help to Theatre Owners in their respective localities along public service and other lines as might be of value to them in advancing the business interests of their theatres and protecting their investments. In

this way it could be and would be of great value to Theatre Owners and I believe that a system could be worked out where a sufficient amount of money could be obtained very readily to take care of this most essential form of activity.

### PRODUCER CHAIN MENACE.

It has been brought to our attention at different times during the year and in fact on previous occasions that the ownership of vast chains of theatres in different sections by producing elements has the effect of holding in check the energies of independent Theatre Owners along organized lines, because they feared reprisals and the danger of being forced out of business through lack of appropriate film if they become in any sense active in Theatre Owner organization.

Any organization formed in these sections was usually those which were dominated by the Managers of these producer-owned theatres and was naturally entirely inert and incapable of giving the independent theatre owner any real tangible assistance. Frequently under the guise of a Theatre Owner organization these producer elements were able to perform some slight legislative service for the industry that enabled them to obtain a standing as independent theatre owners to which the real facts in the case would in no sense entitle them. But this line of procedure has had the effect of holding in check independent theatre owners energies especially in different states in the South, until those producer movements almost absorbed the leading

theatres in most of the bigger cities in that territory. It is clearly to the advantage of the Independent Theatre Owner in these producer controlled sections to have direct affiliation with the National Organization, because as the Theatre Owner becomes freer in his movements in any part of the Nation that freedom in the natural order of things will extend itself gradually at least but surely into other sections of the Nation.

I therefore strongly urge all Theatre Owners in territories of this character to directly affiliate with the National body and also if they so desire with every State, Regional and local movement which will be honestly conceived and directed and will favorably effect their interests. But in order that they may not permit their energies to be wasted or misdirected through any Producer controlled movement, it is well for them to have this national affiliation so that they may be the recipient of every form of useful information from National Headquarters and unite their efforts with others in helping to free our division of the industry from all adverse conditions whether the same be projected from producer channels or otherwise.

(To be continued.)



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**Go gle**



# Pictures in The Maritimes

By ALICE FAIRWEATHER

ONE of the prettiest and cleverest little pictures seen for a long time was "To The Ladies" shown at the Imperial recently. Anyone who has ever tried to make a public speech would have sympathized heartily with the predicament of Leonard Beebe (Edward Horon) who, after learning a sparkling address from a book of prepared speeches, finds the words taken out of his mouth and his thunder stolen by a rival for office in the Kincaide Piano factory.

This is essentially a picture for amusement and relaxation with its only lesson—that of the superiority of women to rise to an emergency—taught in a most humorous way. The inner workings and plottings of the various employees to rise in the favor of the outcast John Kincaid (Theodore Roberts,) the way in which that majestic person is wound round his handsome wife's finger, (played by Louise Dresser, so charming to look upon;) the cleverness of the wife of Leonard Beebe (Helen Jerome Eddy) who realizes that sincerity is far above shams and truth above printed platitudes; all make up what one might call true entertainment.

To prove that the picture is not sugared sweetness it may be told that the offering of a poor cigar to Theodore Roberts is one of the striking incidents and his sufferings when not permitted to smoke because of this gift, are featured. The tired business man and his probably equally tired wife will both appreciate this delightful little story with its sly hits at either sex.

## Star and Palace

### Re-open at St. John

September eighth will be a notable day in St. John for it will mark the re-opening of the Carrol Players at the St. John Opera House, and also the re-opening of the Star and Palace Theatres.

The Star Theatre, North St. John, has been thoroughly cleaned, re-decorated and repaired. For its re-opening, the programme will be "The Bad Man" (Associated First National) and Ruth Rolland in "The Haunted Valley." For the Palace, Miss Juanita Guptil has been engaged as pianist. Miss Guptil has been this summer playing at a fashionable hotel at Bar Harbor. She was in St. John some years ago and was a popular pianist.

T. J. O'Rourke is manager of both the Star and Palace Theatres.

Perhaps it is only necessary to name the persons in this cast—the author of the plot and to state that "The Spanish Dancer" is one of Paramount's finest offerings, staged with magnificence and superbly acted by Pola Negri and Antonio Moreno.

By all means book it if you are an exhibitor and see it if you are an attendant at movies or break your rule of staying away and enjoy a beautiful picture with everything to recommend it. Those viewing it at the Imperial Theatre recently were loud in their praise. It was rather delightful to see again Kathlyn Williams who took the part of Queen Isabel of Burbon who made a most stately queen, while her old friends rather expected to glimpse a lion or tiger in attendance instead of courtiers. Wallace Beery as King Philip, The Fourth, of Spain, whose affections roved from his lawful spouse, gave a wonderful presentation of this part and Adolphe Menjou as Don Saluste, plotter against the King and Gareth Hughes as the armourer's abused boy kept up the standard of excellence. A more lovely Maritana than Pola Negri it would be impossible to find and Antonio Moreno made a gallant and humorous Don Caesar de Bazan.

"Quality rather than Quantity," states E. W. Hammons to be Educational's guide.

M. P. T. O., Texas division preparing to combat "flood adverse legislation," directed toward Exhibitors.

## Imperial, St. John, Offers Pictures Musical Novelties

The Imperial Theatre has offered several musical treats recently and has found that, with the approach of Autumn, larger houses are greeting these performers. Mr. Cameron Geddes has fulfilled two engagements at this theatre and is a general favorite, his wonderful voice with its rich qualities and his splendid choice of songs being equally admirable.

An addition to the Imperial orchestra is Bobby Paton, trap drummer, zylophonist, soloist and general "End Man." Mr. Paton is a Returned man. He succeeds Harry Stephenson who has been with the Imperial for a number of years and who is retiring to enter the business world.

## Our London Letter

By F. W. FIELD, H.M.T.C.

A special film of the British Empire Exhibition was made by a firm of Pathé who, as is generally known, have a large film taking business in the United Kingdom. The picture constitutes a complete review of the building of this great exhibition from the cutting of the first sod until today. Special pictures of the Queen's Dolls' House, a very popular feature of the Exhibition, are included.

The re-issue of a British film, "The Bohemian Girl," is reported and is a somewhat notable event, as such an honor does not often fall to a British picture. This film was originally shown in 1922 and met with considerable success at that time. The title role is played by Miss Gladys Cooper, while Miss Constance Collier and Ivor Novello also appear. The photography and setting of this picture are in every way up to the most modern standards.

Some further films of the month are as follows:—"His Grace Gives Notice," a Stoll comedy featuring Henry Victor and produced by W. P. Kellino. This picture is said to be one of the best light comedies produced in England for some time. Another picture of note is "The Great Prince Shan," featuring a well known Japanese star named Haya-kawa. This picture is produced by Stoll. Other pictures are "The Wine of Life," a melodrama produced by Butchers, and "Claude Duval," featuring Fay Compton. Mention might also be made of "The Great White Silence," a very interesting picture of the Scott Antarctic expedition.

A number of one-reel industrial films under the title "Our National Industries" have been taken by Gaumont, depicting in a very interesting manner the chief industries of the United Kingdom.

## Newspapers Making Bid For Personal Stories

Newspapers are making tremendous bids for personal stories of stars in connection with their career. Peggy Hopkins Joyce, otherwise known as "much married Peggy" and whose latest romance re "The Count" is said to have been offered such a tempting sum that even Peggy might be induced to sing, "I don't care." If they all talk as much as a recent star did, get ready for a revitalized Band of Reformers. Who knows but that history is preparing to repeat itself; and those connected with the stage, moving pictures etc., will again be classed as "vagabonds." It will be hard on the bankers.

# "Captain Blood" a Romance of the Spanish Main

"Captain Blood," a Vitagraph picture with J. Warren Kerrigan In the Title Role, is an Adaptation of this Thrilling Novel.

By RAFAEL SABATINI.

## SYNOPSIS.

*Peter Blood, a young Irish physician, has taken up residence in Bridgewater, after years spent in the wars on the continent. Chance had sent him as a youth graduating from Trinity College, Dublin, to take service with the Dutch, who were then at war with France. He had a predilection for the sea and served under the famous de Ruyter. The forces of the Duke of Monmouth had come to battle at Oglethorpe's Farm. Blood knew of the impending engagement between the rebels and the royalists but he had remained indifferent, although he had seen the gathering of the foolish peasantry. He went early to bed and slept through the rumbles of cannon. At dawn he was awakened by Jeremiah Pitt, a young shipmaster, who summons him to go to the aid of Lord Gildoy, a follower of Monmouth, who had been wounded and had taken shelter in the home of a yeoman, Baynes. Blood dressed and, providing himself with a kit of surgeon's instruments, mounts behind Pitt and rides to the house of Baynes. Peter Blood had set out upon his Odyssey.*

## CHAPTER 11

### KIRKE'S DRAGOONS

Oglethorpe's farm stood a mile or so to the south of Bridgewater on the right bank of the river. On the bridge, as they had been riding out of Bridgewater, they had met a vanguard of fugitives from the field of battle; hoarse voices cried a warning that merciless pursuit was not far behind. But as Pitt's direction was a southward one, bringing them ever nearer to Feversham's headquarters, they were presently clear of that human flotsam and jetsam of the battle.

In the spacious, stone-flagged hall, the doctor found Lord Gildoy stretched on a cane day-bed in care of Mrs. Baynes and her comely daughter.

Mr. Blood knelt to his task. He was still intent upon it a half-hour later when the dragoons invaded the homestead. His lordship showed considerable alarm, and the battle-stained Jeremy Pitt sped to cover in a clothes-press. Baynes was uneasy, and his wife and daughter trembled.

"Why, what's to fear?" Mr. Blood reassured them. It's a Christian

country, this, and Christian men do not make war upon the wounded, nor upon those who harbour them."

And they came rattling and clanking into the stone-flagged hall—a round dozen jack-booted, lobster-coated troopers of the Tangiers Regiment, led by a sturdy, black-browed fellow with a deal of gold lace about the breast of his coat. The Captain stamped forward to the day-bed, and scowled down upon the grey-faced sufferer.

"A damned rebel, and that's enough for me. Out with him my lads."

Mr. Blood got between the day-bed and the troopers.

"In the name of humanity, sir!" said he, in a note of anger. "This is England, not Tangiers. The gentleman is in sore case. He may not be moved without peril to his life."

Captain Hobart was amused.

"Do you think it's to benefit his health we're taking him? There's gallows being planted along the road from Weston to Bridgewater, and he'll serve for one of them as well as another. Colonel Kirke'll learn these noncomforting oafs something they'll not forget in generations."

"You're hanging men without trial? Faith, then, it's mistaken I am. We're in Tangiers, after all, it seems, where your regiment belongs."

The Captain considered him with a kindling eye and soldier recognized soldier.

"Who the hell may you be?" he exploded.

"My name is Blood, sir—Peter Blood, at your service."

"Aye—aye! Codso! That's the name. You were in French service once, were you not? Five years ago, or more, you were in Tangiers."

"That is so. I knew your colonel."

"Faith, you may be renewing the acquaintance." The Captain laughed unpleasantly. "What brings you here, sir?"

"This wounded gentleman. I was fetched to attend him. I am a medicus."

"A doctor—you?" Scorn of that lie—as he conceived it—rang in the heavy, hectoring voice. Mr. Blood's smile annoyed him.

"I am a physician practising my calling in the town of Bridgewater."

"Which you reached by way of Lyme Regis in the following of your bastard Duke."

It was Mr. Blood's turn to sneer. "If your wit were as big as your

voice, my dear, it's the great man you'd be by this. Ye'll be remembering, Captain, that Lord Gildoy will have friends and relatives on the Tory side, who'll have something to say to Colonel Kirke if his lordship should be handled like a common felon. You'll go warily, Captain, or, as I've said, it's a halter for your neck ye'll be weaving this morning."

Captain Hobart swept the warning aside with a bluster of contempt, but he acted upon it none the less. "Take up the day-bed," said he, "and convey him on that to Bridgewater. Lodge him in the gaol until I take orders about him."

As his lordship was carried out, the Captain became brisk. Mr. Blood saw no profit to himself in lingering.

"By your leave, it's a very good day I'll be wishing you," said he.

"By my leave, you'll remain awhile," the Captain ordered him. Mr. Blood shrugged, and sat down.

The Captain opened the press, took the huddled inmate by the collar of his doublet, and lugged him out into the open.

"And who the devil's this?" quoth he. "Another nobleman?"

Mr. Blood had a vision of those gallows of which Captain Hobart had spoken. On the spot he invented not only a title but a whole family for the young rebel.

"Faith, ye've said it, Captain. This is Viscount Pitt, first cousin to Sir Thomas Vernon, who's marriage to that slut Moll Kirke, sister to your own colonel, and sometime lady in waiting upon King James' queen."

Both the Captain and his prisoner gasped. But whereas thereafter young Pitt discreetly held his peace, the Captain rapped out a nasty oath.

"Fetch him along to Bridgewater. And make fast that fellow also," he pointed to Baynes. "We'll show him what it means to harbour and comfort rebels. And to take this fellow with you." He pointed to Mr. Blood. "Faith it will suit me very well," said he. "For Bridgewater is my destination."

"Your destination there will be the gaol."

"Ah, bah! Ye're surely joking!"

"There's a gallows for you if you prefer it. It's merely a question of now or later."

Rude hands seized Mr. Blood. Pinning him to the ground, they tied his wrists behind his back, then roughly pulled him to his feet again. The soldiers trailed out by the door leading to the interior. Mr. Blood was thrust by his guards into the courtyard, where Pitt and Baynes already waited. There were sounds of rending timbers, the shouts and laughter of brutal men; finally above all other sounds came the piercing screams of a woman in acutest agony.

(To be continued.)



*... "The Sea Hawk" is away above the ordinary picture and the fact that when the theatre was completely filled fully 300 people were still seeking admission showed the pleased management that the public know this fact"...*

TORONTO GLOBE

September 1st

With the crowds milling for tickets in the terrific heat and the most stupendous counter attractions ever opposed to a picture

FRANK LLOYD'S

# "The Sea Hawk"

turned them away in hundreds and it will do the same thing in any city on this continent.



*Before Buying Pictures Read The Digest Advertising Pages.*

# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 20.

TORONTO, CANADA

September 13th, 1924

## The Guiding Eye

Through the never failing eye of the box office, and relayed to the various Trade Papers, you are given faithful and accurate reports on the attendance value of the picture. A few minutes study and comparison will prove to you the positive superiority of First National Pictures and common sense reason why you should make them the backbone of your program.

CORINNE GRIFFTH - MILTON SILLS COLLEEN MOORE - CONWAY TEARLE

IN

"SINGLE WIVES"

IN

"FLIRTING WITH LOVE"

LEWIS STONE - FLORENCE VIDOR - LEW CODY

IN

"HUSBANDS AND LOVERS"



PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

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Novelty in Years**

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The Canadian Moving  
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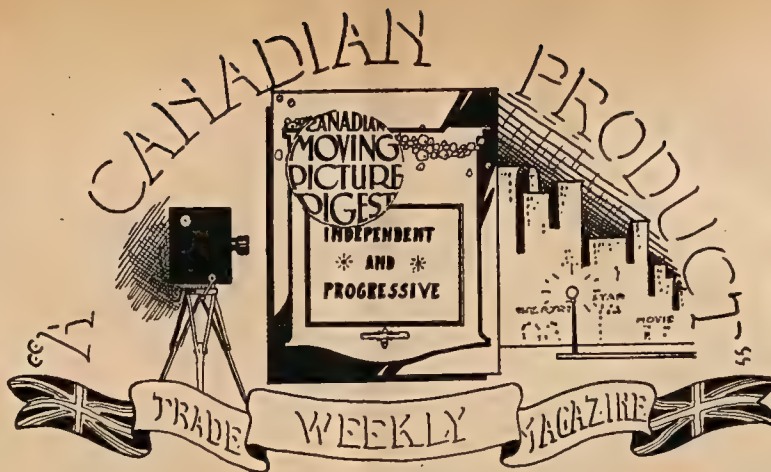
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## “Our Government”

THE fruit “apple” has been utilized ever since the Garden of Eden incident to denote “Temptation.” Doctors endowed with a sense of humour have been known to say, “An apple a day keeps the doctor away,” removing the stigma of Evil from this very popular fruit and bestowing upon it the properties of the Elixir Life.

It remains for this industry of ours to utilize the “apple” to denote how business should be done as explained by Mr. W. H. Hays; for Sydney S. Cohen, former president of the M. P. T. O., to make “apple-sauce” out of the fruit, using this choice expression in connection with some things with which exhibitors have been threatened; for The Digest to further indulge in this “saucy” expression in connection with some “sloppy sentimental publicity.”

Although 'tis said that “Familiarity breeds contempt,” it sometimes breeds content also. We are therefore through habit and familiarity disposed to present this fruit in a different state to our readers using it in connection with those exhibitors, distributors and producers who are never stirred by “passing events,” who just carry on expecting that the usual will happen.

Like “Dried Apples” are these drifters. When adverse legislation, unjust taxation, unnecessary notoriety, litigation and agitation within the Industry present themselves they swell up with indignation and wrath like “Dried Apples” puffed up with water; and those who look upon this condition amusedly exclaim, “Getting ready for some ‘Apple-sauce.’”

In Canada an order has come forth from Ontario Government requesting that theatre owners print the price of the admission tax and the price of the theatre admission separately, for the public to read. This has caused the exhibitors and the public much unnecessary annoyance and has occasioned a “nuisance.”

Some time ago theatre owners were informed in Ontario that there would be an increase in the admission tax, not so that it would affect the public, but the exhibitor. In Ontario the theatre owner has been acting as agent for the Government in the collection of the Amusement Tax as applied to the individual theatres. Despite the protest of individual exhibitors the allowance permitted exhibitors for the expense involved in acting as agent for the Government has been decreased.

Has the exhibitor ever seriously considered the legal rights of the Government in placing a tax upon one special industry. Singling out this particular industry for this tax when this particular industry pays every fee and tax which is imposed upon it according

to the ruling which governs other industries and businesses?

This tax situation is only one of the unjust conditions imposed upon an Industry which should be “nursed” in Canada, for Industrial Enterprise is what Canada needs to build up this country.

We at times pause to wonder if our Government considers what they collect in duties on the millions of dollars of Film imported, and the various other Film accessories. What they collect in license fees. If they consider the number of people who are given employment in the theatres and exchanges, and by other businesses which are indirectly connected by this Industry of ours. Motion pictures is responsible for an endless chain of commerce across the Dominion of Canada.

Does our Government consider its value as a “safety valve” to the people, for a people must find entertainment and Motion Pictures has not only given the people amusement at prices which even the poorest could afford, but educated all class of people in the School of Life, through the realities and art presented on the screen.

The Theatre owners of Canada are property owners, tax payers and estimable citizens. They are linked up with the life of this country, they are entitled to the same consideration and respect as that given to other enterprises. If our Government is in doubt about the consideration which should be extended to them, our Government could not do better than assemble a representative group of exhibitors for the purpose of considering the regulations under which they are permitted to do business. This is a much saner, wiser a more beneficial and remunerative plan than the idea of imposing conditions and taxes because this Industry has been the “least” of all the “kickers” in regard to getting a square deal from the Government.

The idea of “putting something over” is not the idea which should move our Government. The exhibitors are the same kind of humans as those which compose our Government. Men capable of giving the Government its support and consideration, its co-operation, anxious to serve their country to help build up its Industries so that this country will prove inviting to immigrants as a country of enterprise, in which a man can provide for himself and family.

The exhibitors of Canada ask our Government to consider the unjust taxation admission to which they are at present subjected; and also to look into the matter of the Censor Board situation as it affects Quebec. Conditions in this province are losing this Industry so much money, that it is becoming a question of very grave consideration. PUBLIC LIBRARY—RAY LEWIS.



# First National Now Producing Lucky Thirteen

**Eighteen More Productions Still To Come**

**Recently Completed Pictures Include "Abraham Lincoln," "Dundurn," "The Lost World," With Bessie Love, Lewis Stone, Wallace Berry, Lloyd Hughes Nearing Completion**

**T**EN pictures for First National distribution are in production on the west coast. Three are being filmed in New York. Five have just been completed. Eighteen are definitely scheduled for production.

Recently completed pictures include two super-features. They are "Abraham Lincoln," the historical romance offered by Al and Ray Rockett and now having its pre-release, and "Sundown," a First National Production. Others in the cutting room are Samuel Goldwyn's production of "In Holywood With Potash and Perlmutter;" George Fitzmaurice's "Tarnish" and John M. Stahl's "Husbands and Lovers."

## "LOST WORLD" NEARING COMPLETION.

Of the ten features in work, two are First National Productions. "The Lost World" is nearing completion with Bessie Love, Lewis Stone, Wallace Berry and Lloyd Hughes. It is being directed from Conan Doyle's fantasy by Harry O. Hoyt.

Just started is "So Big," Colleen Moore's starring vehicle from Edna Ferber's novel. Charles Brabin directs.

Simultaneously in production is "Wilderness," a starring vehicle for Corinne Griffith in which she is directed by Robert Z. Leonard.

Joseph M. Schenck's units are busy. Norma Talmadge is starring in an original story by C. Gardner Sullivan, "Sacrifice," in which she is being directed by Sidney Olcott. Constance Talmadge is middle-distance with "Heart Trouble," a comedy drama by Hans Kraeli which Sidney Franklin guides. Frank Lloyd is making excellent progress with "The Silent Watcher," an adaptation of Mary Roberts Rinehardt's "The Altar on the Hill." The story appeared recently in the Saturday Evening Post. Glenn Hunter and Bessie Love are featured. The producer is directing.

Nazimova and Milton Sills are sharing honors in Edwin Carewe's "Madonna of the Streets," taken from W. B. Maxwell's sensational British novel, "The Ragged Messenger." Mr. Carewe directs.

M. C. Leveo's forthcoming story for First National is "In Every Woman's Life," a featured vehicle for

Virginia Valli, Lloyd Hughes and other players of star calibre. Irving Cummings is directing.

## INCE SUPERVISING TWO UNITS.

At Culver City, Thomas H. Ince is personally supervising two units which are busy with forthcoming First National Pictures. Florence Vidor and a starring cast are engaged with the screen interpretation of "Christine of the Hungry Heart," directed by George Archainbaud, while Doris Kenyon and Percy Marmont are featured in "Idle Tongues," from Joseph Lincoln's novel called "Doctor Nye." It is being directed by Lambert Hillyer.

"Born Rich," "Sandra" and "Classmates" are titles of forthcoming productions under way in Eastern studios for First National. Will Nigh directs Claire Windsor, Bert Lytell and Cullen Landis in "Born Rich." Barbara La Marr is starred in "Sandra," supported by Bert Lytell and a fine cast. Richard Barthelmess has the starring role in "Classmates," which John Robertson directs.

The eighteen productions scheduled for early filming as First National Pictures will be "Inez from Hollywood," a Sam E. Rork production with Anna Q. Nilsson, Lewis Stone and Lloyd Hughes; "If I Marry Again," with Doris Kenyon; "The Life of Christ," "Sailors Wives," and such tentative designations as "Pandora La Croix," "The One Way Street," "The Interpreter's House" and "The Boss of Little Arcady."

Four productions have been tentatively decided upon by Joseph M. Schenck for future production. "The Lady" and "Madame Pompadour" will be starring vehicles for Norma Talmadge, while Constance Talmadge will do "The Man She Bought" and "Learning to Love."

Frank Lloyd seeks a new title for "East of Suez," to which Lloyd will turn his master-hand when he has completed "The Silent Watcher."

Edwin Carewe contemplates "One Year to Live," to be made shortly after the completion of "Madonna of the Streets."

John M. Stahl has two pictures scheduled to follow "Husbands and Lovers," "Fashions for Men" and "The Waning Sex."

## TIPS FOR PROJECTIONISTS

**P**ROJECTIONISTS can make very effective slides by cutting up colored gelatine to slide size and then typewriting on it, it is then bound between two cover glasses and projected in the same way.

\* \* \* \*

During the hottest summer month the fan which forced fresh air into a projection room went bad, in the emergency an old second hand vacuum cleaner was pressed into service as follows, the suction nozzle was placed into the fresh air inlet and a rubber hose run into the projection room near the floor, when the vacuum cleaner was turned on it threw a powerful blast of fresh air into the room.

\* \* \* \*

In a certain theatre fitted with a house telephone system the loud ringing of the bell in the projection room annoyed the patrons in the balcony, this was overcome by fastening a piece of an old inner tube from a bicycle over the clapper of the bell, the low buzz was loud enough to call the attention of the projectionist without causing annoyance to theatre patrons.

\* \* \* \*

Switches on arc lamp circuits carrying heavy amperage should be opened with a quick movement to prevent destructive arcs, in a new projection outfit the writer strongly recommends the installing of approved quick break switches, which break the circuit rapidly no matter how slow the operator pulls the switch handle.

\* \* \* \*

One projectionist uses a gasoline blow torch to clean his projector. He fills the torch with gasoline, then pumps it up, this gives a pressure that throws the spray of liquid into the more remote parts of the machine washing out the old oil, dust, etc., of course there should be no show on as an arc burning might ignite the vapor.

—GUY E. McALLAN.



# Pictures in Toronto

By HECTOR CHARLESWORTH

THE novel, "Merton of the Movies" by Harry Leon Wilson is an interesting study, not only for the character of Merton, the born mimic with movie aspirations, but also of the whole motion picture industry as it is actually carried on. The play based upon it necessarily drops much of the local color of Hollywood, and centres its interest around the figure, sincere, pathetic and sometimes ridiculous, of the hero-worshipper Merton. It was in this play that the young actor, Glenn Hunter, made his name by his splendid performance as the boy with the "low comedy face" and the "significant" aspirations. In the movie of course the fun derived from his large language and heroic tones is lost, but it is amply made up for by other episodes such as the incidents with the horse in the beginning, which the broader scenic scope allows. One wonders, however if the enlarging of the character of Harold Parmalee, the film idol, from a nonentity into a villain who still pursues the heroine, is entirely justifiable, as it in no way touches on or advances the plot and seems merely dragged in for what is imagined as movie-audience taste. It is also a pity that Merton's state of mind, and the reason for his possible change of attitude at the end, were not made more clear by the director. There is a feeling of vagueness that is quite unsatisfactory in handling a finely drawn creation as the Merton who is developed up to that point. For the rest the direction is excellent and the movie-making life "on the lot" is colorful and interesting. Glenn Hunter has, as one would expect, the qualities of comic and pathetic appeal to a remarkable extent, and his caricaturing never falls into the realm of burlesque. His boyish awkwardness in the little sentimental scenes is delightful. Viola Dana is better in this production than in some of her former efforts, but hardly seems adapted to the quick sympathy required in the part of the Montague girl. In the smaller parts Charles Ogle and DeWitt Jennings give good performances.

\* \* \* \*

"THE LULLABY," which reopened the Tivoli Theatre for the season, is the screen version of a play which ran in New York most of last season with Florence Reed. For movie purposes the story has been changed to some extent and certain satirical qualities eliminated. Satire,

to my knowledge, has never been attempted in the films, with any considerable success and one wonders if the screen would be capable of conveying its subtleties. The rather sentimentalized story of the play in question is that of a young Italian bride who comes to America to keep house for her laborer husband and his friend. But her beauty arouses the passion of the untrustworthy Pietro, and as her efforts to have him removed from the household are unavailing with the unsuspecting husband, the inevitable quarrel with knives and revolvers ensues, and Tony kills the villain. Pietro has his parting revenge by telling the police they both did it for money. With apparently no attempt to find the truth, Tony is hanged, and Fellipa sentenced to twenty years imprisonment. Her baby is born shortly after, and for three years cheers her prison life, but at the close of that period, the law demands that the little girl be removed. She is adopted by the really merciful judge who had condemned her parents, and on her mother's release is a beautiful young woman. Her mother finds her, but is persuaded not to reveal her identity. However, the judge relents and apparently adopts the mother also. The interest of the film is in the acting of Jane Novak in the double role of the Italian mother, when young and middle-aged aspects, and as the society beauty. Her characterization of the innocent simple-hearted foreign girl and of the busy, but saddened young mother was charming in the extreme; and as the confident young beauty she displayed much vivacity, while as the broken, prematurely aged woman, she gave a remarkable performance. Throughout she had splendid fire and emotional intensity. A large supporting cast showed admirable sympathy in the various roles. The direction, despite the sentimental weaknesses of the plot, was restrained and artistic throughout.

\* \* \* \*

ANOTHER example of the double role is found at Loew's Theatre last week in "Changing Husbands" with Leatrice Joy, who is also a notable figure in "The Ten Commandments." In this picture she plays the part of the wife whose husband is a quiet stay-at-home while she herself has longings for a brilliant life, and the glare of the footlights. She finds her double, an actress, who, leading the life she longs for, desires above all the quietness she scorns,

and amusing complications arise. The picture is a good opportunity for Leatrice Joy to display her beauty and her gifts, and her touch of comedy, as well as her emotional powers are brought into play.

\* \* \* \*

A LIGHT-HEARTED farce with Reginald Denny in the leading role is "The Reckless Age," a rather meaningless title for the story more aptly called "Love Insurance." A brainless young English lord engaged to a pretty and very wealthy American girl, takes out a policy with an enterprising firm who insure anything against any accident upsetting his wedding plans three days hence. Thereby he destroys his own happiness, for the young agent of the company wins the young lady's heart, and she his. His position means difficulty, for he is on his honor; however, after many amusing complications, it works out as it should. Reginald Denny has manly charm, and an excellent comic gift which suit him for the dashing role of the young agent. He shares the honors with Wm. Austin as the Englishman, whose performance is none the less amusing for its genuinely sympathetic handling. Ruth Dwyer, a beautiful young actress, is a delight in her self-willed vivacity as the rather spoiled heroine. The three of them are excellently supported by a large cast. The film goes through speedily and with plenty of laughter and makes fine light entertainment.

\* \* \* \*

After some delay "The Sea-Hawk," the beautiful film with Milton Sills, has at last been released to the public. Its reception so far seems to justify all expectations. It marks the re-opening of the Regent Theatre, as a motion picture house, which has for some time been used for other purposes. Sumptuous decorations in keeping with the film make it more attractive than ever.



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# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

Published by arrangement with First National Pictures, Inc.

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*We herewith introduce another thrilling sea-story "The Sea Hawk" by Rafael Sabatini—This story will be run in serial form in The Digest until completed and will replace "Captain Blood," which was discontinued, the magazine rights being exclusively held by author.* Ed.

## CHAPTER I.

### THE HUCKSTER

SIR OLIVER TRESSILIAN sat at his ease in the lofty dining-room of the handsome house of Penarrow, which he owed to the enterprise of his father of lamented and lamentable memory and to the skill and invention of an Italian engineer named Bagnolo who had come to England half a century ago as one of the assistants of the famous Torrigiani.

This house deserves, together with the story of its construction, a word in passing.

The Italian Bagnolo had the mischance to kill a man in a brawl in a Southwark tavern. As a result he fled the town, nor paused in his headlong flight from the consequences of that murderous deed until he had all but reached the very ends of England. To the fugitive, Ralph afforded shelter; and Bagnolo repaid the service by offering to rebuild the decaying half-timbered house of Penarrow. Having taken the task in hand he went about it with all the enthusiasm of your true artist, and achieved for his protector a residence that was a marvel of grace in that crude age and outlandish district.

The main doorway was set in a projecting wing and was overhung by a massive balcony, the whole surmounted by a pillared pediment of extraordinary grace, now partly clad in a green mantle of creepers. Above the burnt red tiles of the roof soared massive twisted chimneys in lofty majesty.

But the glory of Penarrow was the garden fashioned out of the tangled wilderness about the old house that had crowned the heights above Penarrow Point. Time and Nature had smoothed the lawns to a velvet surface, had thickened the handsome boxwood hedges, and thrust up those black spear-like poplars that completed the very Italianate appearance of that Cornish demesne.

Sir Oliver took his ease in his

dining-room considering all this as it was displayed before him in the mellowing September sunshine, and found it all very good to see, and life very good to live. Now no man has ever been known so to find life without some immediate cause, other than that of his environment, for his optimism. Sir Oliver had several causes. The first of these—although it was one which he may have been far from suspecting—was his equipment of youth, wealth, and good digestion; the second was that he had achieved honor and renown both upon the Spanish Main and in the late harrying of the Invincible Armada and that he had received in that the twenty-fifth year of his life the honor of knighthood from the Virgin Queen; the third and last contributor to his pleasant mood was Dan Cupid who had so contrived matters that Sir Oliver's wooing of Mistress Rosamund Godolphin ran an entirely smooth and happy course.

So, then, Sir Oliver sat at his ease in his tall, carved chair, his doublet untrussed, his long legs stretched before him, a pensive smile about the firm lips that as yet were darkened by no more than a small black line of mustachios. It was noon, and our gentleman had just dined, as the platters, the broken meats and the half empty flagon on the board beside him testified. He pulled thoughtfully at a long pipe—for he had acquired this newly imported habit of tobacco-drinking—and dreamed of his mistress, and was properly and gallantly grateful that fortune had used him so handsomely as to enable him to toss a title and some measure of renown into his Rosamund's lap.

By nature Sir Oliver was a shrewd fellow and he was also a man of some not inconsiderable learning. Yet neither his natural wit nor his acquired endowments appear to have taught him that of all the gods that rule the destinies of mankind there is none more ironic and malicious than that same Dan Cupid. The ancients knew that innocent-seeming boy for a cruel, impish knave, and they mistrusted him. Sir Oliver either did not know or did not heed that sound piece of ancient wisdom. It was to be borne in upon him by grim experience, and even as his light pensive eyes smiled upon the sun-

shine that flooded the terrace beyond the long mullioned window, a shadow fell athwart it, which he little dreamed to be symbolic of the shadow that was even falling across the sunshine of his life.

After that shadow came the substance—tall and gay of raiment under a broad black Spanish hat decked with blood-red plumes.

The smile perished on Sir Oliver's lips. His swarthy face grew thoughtful, his black brows contracted until no more than a single deep furrow stood between them. Then slowly the smile came forth again, but no longer than erstwhile gentle pensive smile. It was transformed into a smile of resolve and determination, a smile that tightened his lips even as his brows relaxed.

Came Nicholas his servant to announce Master Peter Godolphin, and and close upon the lackey's heels came Master Godolphin himself, leaning upon his beribboned cane and carrying his broad Spanish hat. He was a tall, slender gentleman, with a shaven, handsome countenance, stamped with an air of haughtiness; like Sir Oliver, he had a high-bridged, intrepid nose, and in age he was the younger by some two or three years. He wore his auburn hair rather longer than was the mode just then, but in his apparel there was no floppishness than is tolerable in a gentleman of his years.

Sir Oliver rose and bowed from his great height in welcome. But a wave of tobacco-smoke took his graceful visitor in the throat and set him coughing and grimacing.

"I see," he choked, "that ye have acquired that filthy habit."

"I have known filthier," said Sir Oliver composedly.

"I nothing doubt it," rejoined Master Godolphin, thus early giving indications of his humor and the object of his visit.

Sir Oliver checked an answer that must have helped his visitor to his ends, which was no part of the knight's intent.

"Therefore," he said ironically, "I hope you will be patient with my shortcomings. Nick, a chair for Master Godolphin and another cup. I bid you welcome to Penarrow."

A sneer flickered over the younger man's face.

"You pay me a compliment, sir, which I fear 'tis not mine to return you."

"Time enough for that when I come to seek it," said Sir Oliver with easy, if assumed, good humor.

"When you come to seek it?"

"The hospitality of your house," Sir Oliver explained.

"It is on that very matter I am come to talk with you."

(To be continued.)



# Pictures in Montreal

By S. MORGAN-POWELL

**M**ONTREAL, Sept. 12.—The return of the redoubtable Rudolph Valentino to the screen has been the principal feature of the past fortnight here, and if the record of attendance at the Capitol may be taken as an indication, there are still many hundreds of people in Montreal who prefer a handsome face to distinctive acting. Valentino is certainly an attractive personality, and in ruffles and laces he contrives to appear extraordinarily graceful and very much the beau cavalier. But the role is not one that makes any great demands upon historic ability, provided an actor can move with assurance, bear himself gallantly, and play the courtier, the youthful and admiring squire of dames. All this Valentino can do, so he is admirably suited to a role that has been assayed by every prominent actor who prefers the artificialities of a costume play to red-blooded drama with life in it. "Monsieur Beaucaire" is a romance of olden days, when Beau Nash ruled Bath and ordered the fashions. It is a story well told and picturesquely colored by artificial romantic qualities. The pictorial version has been long drawn out, and the first half is slow-moving and rather tiresome, but the action moves faster as the plot develops, and the inevitable happy ending comes after some very lively incidents.

\* \* \* \*

As I have said, Valentino does what is required of him effectively, and Miss Bebe Daniels, who has little opportunity to display any marked ability as an actress, makes many curtsies and snubs the hero most emphatically. The photography is good both in exteriors and interiors, remarkably clear, and with rare lighting effects. Indeed, the photography is one of the best features of the film. The Court scenes are luxurious and the settings in general elaborate and convincing. Great care has been devoted to them, and an appalling amount of money expended on scenes that are utilized for a few seconds only.

The titles are remarkably flat, carelessly written, and lacking in any sort of distinction. Had this picture been cut short after the declaration by the Duc de Chartres of his attention to return to France, it would have ended logically, upon a clim-

acteric note, and we should have been spared the rather wearisome scenes of the already clearly indicated reunion of the long separated lovers, their touching embraces and their eternal promises of devotion. But these things are, apparently, inseparable from a Valentino film.

\* \* \* \*

**P**OLA NEGRI in "Lily of the Dust" is probably very dramatic in the film as originally made, but what was left of it after the Montreal censors had completed their purification process was so disjointed, so incoherent, so obviously piecemeal that unless one had read Suderman's "Song of Songs" it would not have been easy to tell what it was all about. Miss Negri is so clever an actress that when even given half a chance she can make a situation live, but where a situation is cut clean in two and the audience is left to divine the part omitted, not even a genius can achieve unimpaired success.

Miss Negri gives evidence of exercise of more restraint in this picture than is usual with her, and her acting gains thereby. With the aid of extremely clever photographic artists, such manipulation of light and shadow has been achieved as is rarely seen on the screen, with the result that the atmosphere created at the outset is maintained throughout. The titles have been carefully written, and after you have read the English version you can amuse yourself by studying the literal translations into French of the correspondence school type, which misses nearly all the idioms.

\* \* \* \*

**C**ORINNE GRIFFITHS and Milton Sills in a previous film at the Capitol, "Single Wives," do their best to lend plausibility to an extremely improbable story of the wealthy Americans who live in a very peculiar way. Miss Griffith portrayed a young wife who wandered through reel after reel seeking nothing but constant proof of her husband's adulation, and was not happy at all because she could not get it. Mr. Sills acted with praiseworthy discretion. But the very ordinary titles, the entire lack of humor in the story, and the absolute gorgeousness of the interiors, which were of the type that make real millionaires turn green with envy, did not help to make the film a convincing one.

**A** MUCH more attractive and far more appealing story was told in "Torrent" at the Strand, with Owen Moore and Bessie Love. The plot possessed its full quota of improbabilities, but with the scene constantly shifting from starving Russia to San Francisco and the frontiers of Japan, with crooks hard at work, earthquakes, and other strenuous events pursuing one another rapidly, there was little or no time left for thought. Owen Moore made a very natural crook, but Miss Love has been cast in roles that suited her better than that of the pretty maid she had to portray. The scenes showing buildings gradually collapsing during an earthquake were remarkably realistic; the titles brief, effectively condensed, and adequately expressive; and the action swift. True, the characters retain altogether too much vitality after four days of starvation many feet underground, but what is a trifle like that in the movies?

\* \* \* \*

**T**HIS week at the Palace "Love and Glory" gives Charles de la Roche a fine opportunity to display his natural gifts as an actor, and in a role that calls for emotional work of a high order he measures up to the highest standard. I know of no actor working in pictures today who can achieve more convincingly natural character-work. He is always appealing, and always natural. In a scene where he impersonates his dead comrade in order that the latter's memory may be honored by the gift of the Cross of the Legion of Honor, he is superb. The film has a logical ending upon a note of infinite beauty and sadness, and for this alone would be worth seeing. It is a story not free from inconsistencies, but it has many appealing moments, and its emotional values are true.

Norton H. Payne, for years the organist at the Centre Theatre, Ottawa, and relief organist at Loew's Ottawa Theatre, was appointed organist at the Imperial Theatre. Mr. Payne is a graduate of the Royal College of Music.





## "Barbara Frietchie" Featuring Florence Vidor Completed for Producers Distributing Corp.

**"BARBARA FRIETCHIE,"** a Regal picture featuring Florence Vidor and Edmund Lowe, has been completed under the direction of Lambert Hillyer and will be released by the Producers' Distributing Corp.

The venerable dame of tradition who flung defiance at Stonewall Jackson and waved the Union flag in the faces of his Confederate troops exists only in Whittier's familiar poem.

Yet there was a real Barbara at that. Her grave is a landmark in the city of Frederick, Maryland, today.

In 1899 a new Barbara Frietchie came into being when Clyde Fitch, then at the height of his vogue as a playwright of the hour, created for Julia Marlowe a romantic drama with Barbara as the principal character. To give greater romance and dramatic interest to the incident of the flag, he took the liberty of making Barbara

a charming and typical girl of the period—1862.

He wrote the play, not as a mere bit of stage craftsmanship to fit a popular star but as a loving tribute to his father and mother. It was their romantic love story that he told through the lips of Barbara Frietchie and Captain Trumbull.

The picture, then, is a visualization of the play and not the poem. But by reason of the spaciousness and virility of the screen it acquires something it never had on the stage.

An epilogue adds to the scope of the picture and brings to it a timeliness not expected of a Civil War drama. Barbara and Captain Trumbull are seen as old people in the epilogue, sending their grandson off to the world war to fight for a country that was divided when Barbara's love story began in the stress and storm of the Civil War.

### Bert Brouse Assuming Directorship Imperial, Ottawa

Bert Brouse is following in the footsteps of his well-known father, the late Harry Brouse, whose sudden death occurred a few weeks ago. Bert has assumed the management of the Imperial Theatre, Ottawa, one of the leading theatres of the Canadian Capital, which the late First National franchise-holder directed personally for years. Bert carried out special advertising throughout the city, with neat window displays and posters, for the presentation of "Daddies" as the attraction during the first week in September.

### Ottawa Journal Ties Guessing Star Competition With Paramount Week

For Paramount Week in Ottawa, Ontario, the Ottawa Journal published a "Paramount Page" in conjunction with which was a guessing competition for which special passes to the Regent Theatre was provided by Manager Leonard Bishop of that theatre. Various merchants used display space on this page, and a part of each advertisement included an illustration consisting of a portion of the face of a Paramount star. Readers were called upon to guess the names of the stars. For days afterwards, the mail of Will McLaughlin, Motion Picture Editor of the Journal, included hundreds of replies.

### "The Wise Virgin" Opens Keith, Ottawa

The first theatre in Canada to carry the name of "B. F. Keith" is the former Loew theatre at Ottawa, Ontario, which was taken over by J. M. Franklin for the Keith organization on Labor Day. The house is now known as B. F. Keith's Theatre. The opening film attraction was to have been "Rose of Paris," a Universal Jewel starring Mary Philbin, but the feature was not passed through the Ontario censor board in time, it is stated, with the result that the first picture to be shown under the new auspices was "The Wise Virgin," booked by the Producers Distributing Corp., starring Patsy Ruth Miller and Matt Moore. For the week of September 8, the feature was "Poisoned Paradise," a Preferred Picture.

Manager Franklin has started something new for Canadian theatres in having the complete orchestra play for all three performances daily, the orchestra being in attendance at the supper show in addition to the matinee and evening performances.

Sometimes screws around the machine defy all efforts to remove, in this case a flat screw driver will be found of use, a wrench is fastened to the flat section of the driver and gives a powerful purchase.

### Jimmie Adams Recovers Ditto Eddie Baker

Jimmie Adams and Eddie Baker, Christie Comedians who were painfully injured while the final scene of Adams' latest two-reeler was being filmed, have recovered sufficiently to report for duty. Adams will be featured in a comedy which will go into immediate production with Baker again assuming the role of comedy villain.

### "Molly Malone Dahlia" In Honour Christie Star

Molly Malone, dainty comedienne who is playing opposite Neal Burns in a new Christie comedy, has been informed by V. G. Warren, Californian horticulturist of note, that a new hybrid cactus dahlia has been named in her honor. The "Molly Malone Dahlia" will be exhibited in the coming flower shows throughout California.

### Newspapers in Canada Running 'The Sea Hawk' Story

Following is a complete list of the newspapers in Canada which are running or will soon commence running the complete serialization of Rafael Sabatini's "The Sea Hawk."

The Saskatoon Daily Star; St. Catharines Standard; Sydney Post, Lindsay Daily Post; Edmonton Bulletin; Charlottetown Guardian; Halifax Chronicle and Morning Echo; London Advertiser; Brantford Expositor; Quebec Daily Telegraph; Port Arthur Evening News-Chronicle; Glace Bay Gazette; Vancouver Sun; Oshawa Reformer; Montreal Herald; Woodstock Sentinel-Review; Port Hope Guide and the St. Thomas Times-Journal.

The newspapers listed cover every province in the Dominion and as their circulation covers the territories surrounding, the appearance of the story in them should be of valuable assistance to exhibitors throughout Canada.



**WELCOME  
STRANGER**

Before Buying Pictures Read The Digest Advertising Pages.

# "Hysterical History" Comedies Filmed For Universal

"Columbus and Isabella" and "William Tell" Open Shea's Hippodrome, Toronto.

**Bryan Foy Directed  
And Wrote the Stories**

UNIVERSAL believes that the country at large, and particularly that portion of it which is commonly referred to as the "movie going public," has progressed to the point where it can appreciate burlesque. By that is not intended the type of burlesque revealed upon the Columbia wheel, nor mud pie-throwing comedies but the kind of burlesque which consists of comedy truth with a reverse English.

Universal tried out burlesque of this kind eight years ago and film fans of that time may remember the delicious burlesque comedies made by Carter de Haven, known as the "Timothy Dobb Series."

Even more recently Universal felt the necessity of putting an explanatory main title on the "Fighting American," which has all of the elements of pure burlesque under the deceptive beginning of a first reel which adheres strictly to conventional College Life, as depicted by its young prize-winning author, William Elwell Oliver.

But now Universal is ready to come out, and without any explanation or hesitation announces a series of fifteen, one-reel "Hysterical History" Comedies with faith in its heart that they will be accepted as Comedies and as burlesque by moving pictures.

*Bryan Foy Originated Idea.*

The idea originated in the fertile brain of Bryan Foy, author of "Mr.

Gallagher and Mr. Shean." Foy leaves the titling to the nimble and slangy imagination of Monte Brice. One concession only was made to the possibility of criticism. Very few actual historical characters are to be burlesqued. They will consist mostly of fictional and traditional characters. Ten of them are:

William Tell, Sir Walter Raleigh, Rip Van Winkle, Robinson Crusoe, Omar Khayyam, Anthony and Cleopatra, Benjamin Franklin, Pocahontas and John Smith, Columbus and Isabella, Sir Walter Raleigh.

William Tell, for instance, in the first of the series, is depicted as a Swiss cheese-maker who obtained the proficiency which enable him to shoot an apple off his son's head by shooting holes in the cheese, which made Switzerland famous.

Sir Walter Raleigh has given two famous episodes to following generations — that of the cloak-in-the-mud episode and the honor of smoking the first cigar in England, and so on down through the list.

Roy McDonald, assistant to J. M. Franklin as manager of B. F. Keith's Theatre, Ottawa, has returned to his duties after a lengthy vacation at Halifax, N. S., his home town. Mr. McDonald was associated with Mr. Franklin when the latter directed the operation of several theatres there before going to Ottawa over a year ago.

## Our London Letter

By F. W. FIELD, H.M.T.C.

EUROPEAN Co-operation in Production. — Attention has been directed recently in the English trade press to the possibility of co-operation among the chief European countries in the production of cinematograph films. It has been pointed out that it is quite useless to produce pictures of second-class quality or of merely local interest. The type of picture required is one likely to be of interest in many countries, and must be produced on a grand scale involving an expense of anything up to £100,000. Italy, which has produced many pictures of world-wide interest, has now almost ceased to produce at all, while Sweden is content to turn out pictures in small numbers, although these are of the highest artistic quality. French pictures are undoubtedly very well received in their own country, but are not so suitable for other markets. In England, the cinematograph producing industry cannot be said at the present time to have fulfilled the hopes placed on it some months ago, although pictures of good quality are still being turned out from its studios. There is little doubt that the hold of the American-made pictures on the world's screens continues and in the general interests of cinematography it is desirable that a strong competitor should be in the market. For this reason any development in the suggestion for co-operation between European countries in the production of pictures is of great interest, and in many quarters it is hoped that something tangible will result in this connection in the near future.

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**COURTESY with SERVICE**

**Toronto, Ont.**



## Vitagraph's Production "Captain Blood" Produced in Collaboration With Author

**R**AFANEL SABATINI, world celebrated author of nearly half a dozen gripping novels, might also lay valid claim to the distinction of being a motion picture producer also. Information obtained from the Vitagraph Executive offices in Brooklyn shows that to a far greater extent than is often the case in the picturization of a written work, "Captain Blood," which has its world premier at the Astor Theatre, Monday, September 8, gives evidence of aid and co-operation extended by the author.

Hardly a step was taken, it was asserted, either in the preparations or in the actual development of production plans, until after consultation with the novelist. This was in keeping with Vitagraph's long-established policy, which requires that a screen version must be as nearly as is humanly possible an accurate reflection of the original.

When Albert E. Smith, president of Vitagraph, purchased the world's picture rights to the novel, he arranged a series of conferences in which Mr. Sabatini made plain exactly what he believed a film representation of "Captain Blood" should be. Preliminary production plans were gone over in detail.

Again, when it came to the selection of the principals, the final vote, at the solicitation of President Smith and David Smith, the director, was

### Director Scott Sydney Never Wastes Opportunity To Capitalize Circumstances

While several Christie Comedy actors were donating their services as radio entertainers at one of the large broadcasting stations in Los Angeles their efforts were utilized to good advantage by director Scott Sydney. It so happened that Sydney was directing a ball-room sequence for the current Walter Hiers picture and the story demanded the use of a radio set to furnish the dance music. A radio set was hurriedly recruited from the home of assistant-director Jimmie Clemins and the actors on the Hiers set tripped to the aerial music until an inconsiderate broadcaster launched upon a long-winded speech.

cast by the author. First, Vitagraph conducted a nation-wide canvass, in which the picture editors of daily newspapers, exhibitors and fans were invited to make suggestions for the star who should fill the title role. Photographs of the leading candidates, in costume, were taken and from these Mr. Sabatini made the choice of J. Warren Kerrigan.

### Universal Have Unusual Cast For Denny in "Oh Doctor!" Made by Operators

Universal succeeded in getting some of the screen's finest character artists to sign for supporting roles with Reginald Denny in "Oh, Doctor!" the fascinating story which is being directed by Harry A. Pollard with Mary Astor in the feminine lead.

Some of the players so far cast in the elaborate filming of the Harry Leon Wilson yarn are Otis Harlan, William V. Mong, Tom Ricketts, Lucille Ward, Clarence Geldert, Mike Donlin, Blanch Payson, C. L. Sherwood, George Kuwa and Martha Mattox.

The whole story "Oh, Doctor!" adapted to the screen by Harvey Thew, is said to be a succession of explosive situations and inimitable characterizations, as the readers of the published story report.

### Tully Marshall Collector "Hold Your Breath"

Tully Marshall who portrays the Eccentric Collector in "Hold Your Breath," the Al Christie feature released by Producers' Distributing Corp., is acknowledged one of the best character actors on the screen.

He was born in Nevada City, California, and was connected with the legitimate stage for thirty-six years as actor, manager, director and producer. During the eight years he has been in pictures, he has appeared in the productions of practically every big company. His pictures include: "Is Matrimony a Failure?" "The Covered Wagon," "Law of the Lawless," "The Three Musketeers," "Penrod," "Hail the Woman," "The Brass Bottle," "Cup of Life," "Too Much Business," "The Barefoot Boy," "Temporary Marriage," "Richard the Lion-Hearted," "The Hunchback of Notre Dame," and "The Stranger." His work is always flawless. Although he has a reputation for characterizations of the highest quality, a new role never fails to evoke fresh wonderment at his remarkable technique.

His part in "Hold Your Breath" is of the serio-comic vein that he "gets over" so well, and will be a source of new delight to his many admirers.

President Albert E. Smith of Vitagraph gave a luncheon to the West Coast Theatre Managers during their convention at Los Angeles. More than two hundred guests were present representing more than one hundred and fifty theatres, and the guests of honor were Norma Talmage, Constance Talmage, Buster Keaton, Joseph M. Schenck, Irving Thalberg and E. W. Hammons.

A. A. Huttelmyer,  
Queen's Theatre,  
Niagara Falls, Ont.

Hello Chief:

We set your town on fire by furnishing you with Producers' Distributing Corporation's "Tip Top Entertainment," didn't we? Keep this going. You are going to collect on your insurance policy 100% booking a 100%.

Leave it to  
JOE PLOWRIGHT

Formerly W. W. Hodkinson

## Sydney S. Cohen's Retiring Presidential Speech

(Continued from Sept. 6th Issue and Concluded.)

### EXHIBITOR ADJUSTMENT.

**T**HE Exhibitor Adjustment Bureau operating from National Headquarters, has had a wide range of activities. These involved the settlement of disputes of various kinds between Theatre Owners and Exchange Managers, the securing of deposit money from Producers where differences of opinion existed with regard to pictures, or for other reasons, up to the great feat of securing for the sister of a leading Congressman, widow of a deceased bank cashier, \$20,000 which he invested in questionable Motion Picture Production Company stock. A detailed report along this line will be presented by a special committee to this convention.

Arbitration as a principle is recognized everywhere as one of the better means of adjusting disputes of every character. It is a fixed principle in National affairs and also holds good to a great extent in international matters where there is a disposition on the part of all concerned to naturally meet each recurring issue and handle the same in a manner which will give every interest a square deal and bring about an honest conclusion.

A system of adjusting consisting in the main of a Theatre Owner Grievance Board has been evolved in the Southern Illinois and Eastern Missouri Organization, and in other sections of this country.

I am not entirely familiar with its operation as it is new even in its application to that territory, but from the reports I have received of it I am confident that it has real merit and if it possesses the elements necessary to making arbitration systems in our industry a real success from the standpoint of justice and fair play, I feel that the delegates to this convention will be in favor of its adoption as a means more calculated to give the Theatre Owners better treatment in the elimination of certain iniquitous practices now prevailing in this industry.

These arbitration boards now serving are held to only points within the contract arrangements in their operation. Nothing outside of what is stated in the contracts, no matter how important to the Exhibitors, can be made a subject for the Arbitration Boards inquiry. These so-called

arbitration boards are now only grievance Boards and collection agencies for Producers in many cases and we desire grievance boards for exhibitors where Theatre Owner grievances will receive proper consideration.

### ORGANIZATION LINES LAID.

I have endeavored to make this report as comprehensive as I could in view of the many things which have transpired during the four years of my incumbency in the office of President. So much has been said to you in the past and to such an extent have you been made familiar with the details of our operations that I did not deem it necessary to go into detail along given lines and have confined myself as far as possible to essentials.

I am deeply sensible to all the obligations you imposed upon me during this period, I have endeavored to the best of my ability to dispatch these duties with fidelity and with an ever increasing regard for your welfare. I have made many mistakes as I lay no claim whatever to being perfect in any relation and I am simply an ordinary American just like yourselves. I undertook to conduct the affairs of this office in a manner which would be of the greatest possible advantage to the Independent Theatre Owner and in doing this I naturally met with many rebuffs, was obliged to avoid as far as possible many entanglements laid for me and for my associates in office by elements antagonistic to exhibitor organization, but yet with all of these we managed to move through with reasonable success until we have brought the exhibitor movement in this country to a point where it now can lay claim to permanency and where the exhibitor's investment is in a much more secure position than at any previous time.

I merely want to revert for just one moment to what might have happened had we not been organized. You know the conditions which led to our organization being formed in Cleveland and you know that had the Motion Picture Theatre Owners of America not barred the way to the propentious aggressiveness of certain elements within our industry and the unfair activities of others outside of it, that the Theatre Owners today as a class would be simply managing Producer-owned theatres and the industry would be hamstrung from one

of this nation to another with adverse laws, taxation of every description, and regulations of a kind which would practically make its development impossible. You know that we not only gave the theatre owner a measure of freedom to which he was entitled in a business way, but that we made it possible also for the producers to develop their lines of activity by holding from their backs elements of legislation projected by enemies of our industry, who misunderstanding our purposes believed or declared that we were becoming a menace to public welfare. These people were not able to see the great advantage of the Motion Picture Theatre Screens and they naturally took an adverse view of the situation. Because of the activities of our organization and the development of our public service divisions the number of those who opposed us has been gradually lessened until now comparatively few people in any part of the country will take issue with the advancement of the Motion Picture business. It is regarded everywhere now from the President of the United States to the plainest citizen in the land as one of the greatest instrumentalities in the country devoted to the welfare of Government and People and possessing publicity and demonstration powers along these lines superior to every other known element. This has been the work of the Motion Picture Theatre Owners of America. We have in a definite way made our industry secure and in a still more pronounced manner insured the business of the Theatre Owner and made it possible for him to not only retain his theatre and prevent its absorption by producer interests, but also to realize on his investment. We believe that this at least is a remarkable accomplishment and when taken in conjunction with others appertaining directly to our Industry, which have been recounted here, I feel that I can with much grace appear before you and announce my coming retirement from this office and feel that I have given to this movement elements of service which will be not only satisfactory to you now but which when added to by the efforts of others will continue to insure the permanency of your business audits general advancement and prosperity.

This concludes the retiring Presidential Address of Sydney S. Cohen. Our readers who have interestingly followed the ground covered by Mr. Cohen have had an opportunity to come into contact with some of the work covered by the M. P. T. O. of America — The foundation laid by Mr. Cohen is being built upon by President M. J. O'Toole and his Board of Directors.

*Before Buying Pictures Read The Digest Advertising Pages.*



**Nothing could stop it—they  
just couldn't supply enough  
seats for the crowds that  
wanted to see it!**

**CANADIAN NATIONAL TELEGRAPHS**

**E. A. ESCHMAN,**  
First National Pictures, Inc.,  
383 Madison Ave.,  
New York City.

On the hottest day of the year with most stupendous outdoor attractions  
ever opposed to a motion picture "The Sea Hawk" turned hundreds away  
opening night and duplicated this on Monday and Tuesday Stop News-  
paper critics bestowed high praise on picture and public accepting their  
decision by recording biggest box-office advance sale in the history of  
Toronto. Regards and congratulations.

**JOHN ARTHUR**

**FRANK LLOYD'S**

presentation of

**RAFAEL SABATINI'S**

great story of adventure

**"The Sea Hawk"**



***Now In It's Second Week And Still Standing Them Out!***

*Before Buying Pictures Read The Digest Advertising Pages.*

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# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 21.

TORONTO, CANADA

September 20th, 1924

In Japan black teeth indicate that  
a woman is married - - -

On Adelaide Street in Toronto, black  
eyes are a symbol of an endeavor to  
crowd in and get a ticket to see

FRANK LLOYD'S

## "THE SEA HAWK"

still playing to capacity in its

3rd BIG WEEK

at the

Regent Theatre, Toronto



*The Greatest Reason in the World Why You  
Should Be Holding a First National Contract*

PUBLISHED BY  
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

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### "Hunchback" Breaks Records During Second Run Showing Capitol Theatre, Dallas

**A**N unusual twist in motion picture attendance is reported by Al Lichtman, general manager of sales for Universal, in connection with the recent showing of "The Hunchback of Notre Dame" in the Capitol Theatre, Dallas.

"When 'The Hunchback of Notre Dame' opened a record breaking engagement in February in the Capitol Theatre of Dallas, it broke all existing records for the house both for first day and nearly every other day of a record breaking week," says Lichtman, "The management of the Capitol Theatre gave it great credit."

"Now all the first runs are over with in the Southern territory and 'Hunchback' is going back again at popular prices to clean up the territory all over again. In Dallas this clean-up started at the Capitol Theatre last Sunday. At popular prices the picture showed on the first day to 874 more admissions than on the opening day of its record breaking first run in February, and that despite the fact that the weather bureau declared Dallas to be the hottest place in the United States last Sunday—93 in the shade. In addition to this extraordinary hot weather, 'Monsieur Beaucaire' was opening as opposition. 'The Hunchback' played capacity at both matinee and night performances.

"This proof of its box office value, breaking its own record on its second performance, caused the theatre to declare that 'The Hunchback of Notre Dame' is the strongest box office attraction ever played there."

### "The Beloved Brute" New Vitagraph Feature

"The Beloved Brute" is an adaptation of Kenneth Perkins' gripping novel of the same name. It deals with the two sons—one a good-for-nothing, the other a model boy,—of a travelling preacher. Separated in childhood, they remain strangers to each other until after they have staged a wrestling match for possession of a girl whom both have grown to love. Later, one of the boys, to save his brother from hanging, confesses to a murder, though he, too, is proved innocent. Largely through the faith shown by the girl, the regeneration of the Black Sheep is effected.

The story is handled differently from the usual type of western picture and abounds in thrilling features, with an appealing romance threading its way throughout. Victor McLaglen and William Russell play the roles of the brothers for Vitagraph.

Released August 3rd



"It's a thriller."—LIBERTY MAGAZINE

"A perfectly thrilling picture."—N. Y. HERALD-TRIBUNE

"It has everything we want in a motion picture!"—N. Y. WORLD

"One of the best films of 1924. What more can be asked?"—NEW YORK TELEGRAM and EVENING MAIL

"Emphatically gripping. A most interesting picture."—THE N. Y. TIMES

"A thrilling storm and corking climax, magnificently staged."—N. Y. EVENING JOURNAL

"Will pull any audience right out of the seats!"—MOTION PICTURE NEWS

"A real box-office picture."—LOS ANGELES TIMES

"The best all round thick chested melodrama of the year."—N. Y. WORLD

"A crackerjack! An abundance of thrills"—FILM DAILY

"Splendid! Replete with thrills and vivid with interest." N. Y. BULLETIN

Nationally Advertised in The Saturday Evening Post.

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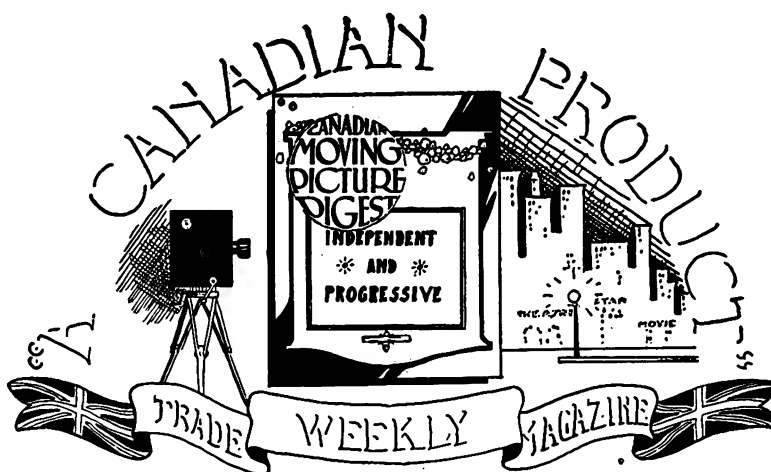
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General Manager and  
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**RAY LEWIS**

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SEPT. 20th, 1924

## **"Hero Worship"**

**I**F we will glance through the records of history we will find many names which are indelibly imprinted thereon for their service to their country and humanity.

Upon further investigation we can divide these heroes of humanity into two classes, the "Mercenaries" those who were paid for their service and the "Soldiers" or volunteers who gave their service at times to be rewarded as Socrates was rewarded with "a cup of hemlock."

The question of virtue being its own reward is a debatable one from a material viewpoint—Many are not interested in any other phase of service—than that which pays well.

It is written in the Good Book that "The servant is worthy of his hire" which has been interpreted as meaning that service should be compensated.

There is always one danger of compensation for service—The compensation element may become predominant and the service become commensurate with the pay.

The people have had a habit of rewarding "paid service" and "unpaid service" equally, executions of servants of the public have been frequent. Those whom the people have destroyed and to whom they were indebted for service have received after their departure a quality of "hero worship" which has kept their tombs green with the laurel wreaths of Remorse and Appreciation. Their service is Eternal, and the people have made them Immortal. For the "Mercenaries" Posterity has but a shrug of its shoulders. Their service has not outlived the Test of Time, therefore, we question: Was it service or a desire for profit?

Profit and service have been evidently decried even in ye good olde days, for Shakespeare comments upon it thus; "Thou art not for the fashion of these times where none do sweat but for profit and having this do choke their service up, even with the having."

A people which cannot profit by what has been experienced shall surely be made to experience in order to profit. The past has recorded for us the dangers of "hero-worship" — so many "heroes" have with the assumption of power become tyrants.

In our business we are at present adopting the craftsmanship of a Pygmalion, but instead of forming a Galatea, the reflected image of our Ideal of Perfected Desire, we are fashioning a hero to rule over us. Already the press are heralding this creation of ours with headlines, "Czar of the Movies," "Dictator of the Movies," etc. This kind of publicity is bad for the movies in so much that whatever our "hero" advocates loses its force with the public since they are aware of the fact

that this service is being handsomely paid for by this Industry of ours — It is inadvisable in that it might arouse a certain avariciousness among politicians desirous of securing just such a power as a means to profit. It is not good for our "hero" either in that he is likely to get an over-exaggerated conception of his importance; and succumbing to the weakness which has overtaken so many "heroes" of the past assume the role of tyrant.

Aside from these various phases of the situation, why should our Industry show such a lack of understanding, such an example of poor business acumen. Your contract is not a ninety-nine year one—What does a three or six year arrangement mean in any business?

If the Industry is getting service; and this Industry should be in position to weigh the results, why not take the advantages without taking the public into your confidence? Instead of our "hero" making statements to the public, the Industry which is financing the service should make all the statements which are for the public. Our "hero" may prove the great exception—Power may leave him unmoved. Feeling that he has been amply compensated, he may continue to serve this Industry even when his connection has been severed; and he has assumed a position of such importance nationally that such legislation as this Industry may need shall be within his jurisdiction to grant; and remembering pleasantly his association with Motion Pictures he may be disposed to treat us favourably.

This Industry is not trying "to put anything over" on the public or the government; and surely we have actively engaged in Motion Pictures not one man but many men who know what our relationship to the public and the government should be. — Of course if we are too illiterate, or too modest to contact our government officials, if we have not the brains to present our case, if there is a case to present, then it is most necessary that we engage "Brains, Power and Eloquence" to plead for us, to help pilot our Leviathan, but again why advertize the fact of our incompetency to the government, the public and ourselves?

If I understand the workings of other Industries, I am led to believe that favours have been extended to them "silently." Must the public and the government be made aware of the necessity of engaging someone to keep us in order? Must they be led to believe that all our Idealistic and Progressive moves are inspired by an outsider, who, because of his position, forces obedience?

—RAY LEWIS.



# Pictures in Toronto

By HECTOR CHARLESWORTH

THE rich personality of Pola Negri combined with excellent direction assist in making "Lily of the Dust" one of the outstanding successes of the recently shown pictures. The story, one of the works of the great German dramatist, Suderman, (author of "Magda") would, with less finished handling, easily become sordid. It is the tale of a young girl brought up in the depressing atmosphere of a poverty-stricken home in which the mother develops into a homicidal maniac. After a terrifying experience with her insane mother the girl goes to earn her living in the bookshop of a drunken and abusive old woman. Her beauty and her merry nature, which comes to the surface at the least show of kindness, despite the wretchedness of her position, attracts to the shop a number of dissolute young officers, the most wholesome of whom falls genuinely in love with her. Their commanding officer comes to find out the reason for their constant attendance at the shop, and after a brief acquaintance with the girl, is so blinded by her charm and beauty as to ask her to be his wife, although he has reason to suspect that her moral character is, to say the least, weak. As her young lover, Von Prell, proves himself weak-willed at this juncture, she finds herself unable to resist the glamor of the colonel's wealth, and marries him, while still weeping for the man she still loves. Trouble begins at once. Her ignorance of social graces causes her husband constant embarrassment, and the attention she attracts from all men by her full beauty with its lurking suggestion of a yielding nature arouses his jealousy, which wars with the love and pride that very quality calls forth. But on finding her in the arms of young Von Prell, he divorces her, and in a duel almost kills the younger man. In the long period when she hears nothing of her lover, she yields to the luxury and wealth offered her by another admirer, with whom she is found by Von Prell. Weak by nature — and especially in his attitude toward her — he gives in to her explanations and arranges for her to meet his uncle, who is to make their marriage possible. But in the midst of the dinner, in which she has entirely won the guardian's approval, her discarded lover, and his friends drunk with rage and much wine, break in and

disclose the actual state of affairs to the uncle. The union is of course impossible, and one is left to imagine her future proceedings. It will be seen that this is a typical German emotional drama of the period of 1890.

The interest of the picture is in the real attempt made to develop the various types of weakness in the characters, and the artistic and imaginative quality of the direction in this respect alone deserves much praise. The well-sustained continental atmosphere and the fine interior scenic effects display deftness and a quality of restraint. Such touches as the colonel's proud glances when showing off his beautiful young wife reveal thought and sympathy in handling. Yet even direction could not succeed without the support of such rich compelling personality and passionate beauty as Pola Negri's. The infection of her laugh, which can almost be heard, so vivid is her expression, the pathos and naivete she contributes to her scenes of submission, the complete naturalness of her every movement make it a splendid and memorable characterization. She is ably assisted by an excellent cast of men. Ben Lyon as the young weakling, Von Prell, displays charm and sympathy, and Raymond Griffith as the rather shallow but on the whole attractive Bohemian lover gives a very good performance. Noah Beery is perhaps a trifle over-emphatic as the hot-tempered, jealous colonel, but in the important scenes shows fine emotional power.

\* \* \* \*

AT the other end of the scale is "The Man They Could Not Hang." For seven years in Australia and for three years in England this film has been making money. After seeing it, one offers up the Pharisee's prayer. It is the worse acted, the worst produced, the worst written film in the world, but a certain type of audience seems to love it. The story, though novel, is uninteresting, the sentimental theme the most commonplace, the thrill non-existent, yet they love it. Seeing it, there is no possible explanation for its popularity. It is there, and that's all there is to say. John Lee was a gardener, who went to sea, and then became a gardener again. Somebody killed his mistress, and he was found guilty. He said he was innocent, and angels

singing in his cell as he sleeps effectively prove it in the picture. Any way, the scaffold apparatus wouldn't work — the Producer neglected to show a couple of angels singing and holding it up from below, a rare opportunity missed. After three attempts to hang him, the limit according to the law, Lee was imprisoned for life. Oh! Rapture unconfined! Before the prison-gate appears a fat "cop" with arms outstretched, announcing something to the open air, since there is nothing else to hear it. Sub-title—"The joyous news went forth to a waiting world that John Lee could not be hanged." Specimen of scintillating wit "I always liked the old sailor, he reminded me so of a porpoise." That's the only attempt at a laugh, so the audience has to make the best of it. Characterization—don't ask too much of a picture which has not even enough imagination to find a real murderer and a motive. The date of the play is 1885, and I can recall but two characters in what might be called a costume of the period. The rest were in modern dress. As for realistic scenery, the nearest approach to it was turning a red light on the room during the fire scene. When the police arrived the red light was turned off, and all looked as usual. Excitement was denoted by a slackening of the pace. Ah, yes! And the great actor, Frederick Haldane, showed his strong passion for the sea by always hitching his trousers on the word sailor. But it is all too choice to describe. It must be seen to be believed. Where do bad actor's go, mummy? Into Australian moving pictures!

\* \* \* \*

Jack Dempsey continues to show himself quite an attractive movie hero in the third of his "Fight and Win" pictures. The story of this part reveals how he removed his inherited orphan asylum to a ranch, to be near the source of supply for butter and eggs. While there cleans up a mediocre fighter who is pretending to be the real Jack O'Day in a travelling circus. The most amusing touch to the film is the disgust of the villagers at the city slickers doing them, when they find their neighbour is the champion and was merely defending his reputation against a faker. One rather regrets that there is no central villain to pursue the hero and lend more continuity of interest to picture.

Before Buying Pictures Read The Digest Advertising Pages.

**"Flawless Titles"**

A Universal picture, with Pat O'Malley, Mary Astor, Raymond Hatton, Warner Oland and other prominent players. Written by William Elwell Oliver. Directed by Tom Forman.

Universal \$1,000 Prize Screen Story  
Rating: 90%

**J**UST because we are not enamored of vaudeville performances, we nearly missed one of the best comedies of the week. At the Moss Theatre, Broadway, New York, pictures are only a small part of the programme, and a picture critic never knows what time one can catch the cinema feature.

Raymond Hatton has been borrowed or bought for the occasion, and he really plays the star part. Warner Oland is seen as a comedy Chinese villain. The story is a burlesque on all the dramas that have ever been written concerning the efficacy of one or two Americans in cleaning up conditions in any foreign country. In this case, it happens to be China. Everybody concerned behaved beautifully and there is an airplane rescue which is "priceless," as the flappers say.

The titles are flawless. The whole thing suggested to us that it might have been done by the men who performed similar services for "Trifling With Honor," also a Universal. Blood will tell!

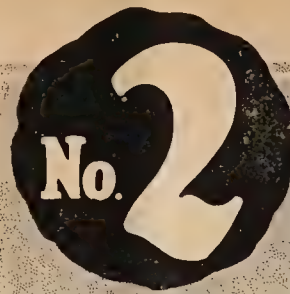
P.S.—Our handsome young assistant just informed us that "The Fighting American" is the story which won the \$1,000 prize offered by Carl Laemmle for the best scenario submitted by a college student.—Movie Weekly.

**"Benjamin Franklin" Released  
Hysterical History Comedy**

**"B**ENJAMIN FRANKLIN," a new one of Universal's Hysterical History comedy series, is featured in this week's Short Product released by Universal. It is a very funny take-off on the famous American statesman making his celebrated discovery that lightning and electricity are one and the same.

The comedy, in one reel, was conceived and directed by Bryan Foy and Monty Brice, both well known vaudeville figures. Brice wrote the story and Foy directed and titled it, the combination which has turned out a number of the Hysterical History series. In the current release, Ben Franklin is played by William Franey and his negro valet, who supplies much of the comedy, by Lewis Sargent.

Released August 17th



Why everybody says  
**UNIVERSAL PICTURES**  
are the best buy in sight

CARL LAEMMLE presents



Starring  
**REGINALD  
DENNY**

and a live wire cast including  
Ruth Dwyer-Dorothy Revier  
Hayden Stevenson, and others  
From the novel "Love Insurance"  
by Earl Derr Biggers  
(Directed by Harry Pollard)



"Reginald Denny opened at the Pantages Saturday in "The Reckless Age," his first appearance since "Sporting Youth." "The Reckless Age" is an unusual blend of mirthful situations compiled with plot that is original and contains comedy and thrills in abundance. Reginald Denny bids fair to take the place of the late Wallace Reid and his popularity is increasing with each new production. "The Reckless Age" has the spirit of youth and adventure that is dear to the hearts of young and old alike and will prove very popular with every class of playgoers."

Toronto Mail &amp; Empire

"If you can't make money with it you should admit that you don't know anything about the show business."

Wid's Weekly

"Bids fair to duplicate this star's previous successes."

Moving Picture World

"A corking comedy picture. Has a dandy cast."

The Billboard

"I rose and shrieked! I liked the story."

N. Y. Journal

"Reginald Denny seems to have done it again."

N. Y. Evening World

"Is going to prove popular. Gathering at Rialto proved that. Gales of laughter went through the house."

N. Y. Telegraph

"It was thoroughly enjoyable."

N. Y. Times

Nationally Advertised in The Saturday Evening Post.

One of Universal's first big 12 Jewels  
for 1924-25



# Pictures in Montreal

By S. MORGAN-POWELL

**M**ONTREAL, Sept. 19.—One of the features that impresses one in London motion picture theatres is the fact that the exaggerated presentations of high life in American films, accepted as gospel by the movie enthusiasts over here, are mainly a cause for amazed comment there. It is a liberal education in the wit of the cockney to listen to what the people say as they watch the strange antics that are supposed to represent the behaviour of the fast set on Long Island or elsewhere. The only direction in which these pictures make any sort of impression is with the children. They know no better, in the mass, and they are bewildered by visions of magnificence and licence they have never even heard of, as also by the quite remarkable manners depicted on the American film. Quite apart from the fact that it does them no good, is it of any value as advertising to the United States? A generation of ill-educated youngsters is growing which swallows this nauseating stuff as gospel and forms its opinions and beliefs regarding America accordingly. What sort of reaction is this likely to have in future years, and what can be hoped from it in the shape of beneficial publicity?

This is in the eyes of educated Americans in London a serious matter. They do not entertain any illusions that the present directors of the motion picture industry in the United States are likely to give the matter a moment's thought, save to laugh at it and return to their dollar calculations. But they realize, nevertheless, that so long as the present false standards are set up on the screen, there can be little or no hope that the movie fans will develop the sort of understanding of the true American that is so desirable. They see in English-made films no parallel to the Hollywood standards, which are of course the standards created by ignorant individuals whose sole idea is that the greater the sensationalism, the bigger the likely box office receipts will be. The American producers have flooded the British market with a mass of second-rate material—the few really big pictures are all presented in London as first-class theatrical attractions—and only a small percentage of the British exhibitors have been able to buy the producers off and refuse to show any more films of a type that represent neither the true American nor anything even approximating to Ameri-

can life and ideals of today. It is an unwholesome condition, and in the long run it will be America that will suffer most.

\* \* \* \*

"The Arab," shown at the Capitol this week, is Rex Ingram's latest contribution to the big feature films. It is an effort to effect a compromise between the sensational sheik brand of film and the objection of those who see in this type of picture nothing but wearisome exploitation of eroticism. The young Arabian hero of "The Arab" behaves in a much less violent manner than the previous sheiks of film fiction have done. The inevitable attachment of an Arab for a white woman is of course the basic foundation of the story. But Mr. Ingram has been at considerable pains to avoid any extremes. This young Arab holds himself—and his horse—well under restraint. There is nothing particularly novel about the tale itself, but the acting of Ramon Navarro is worthy of attention, and Miss Alice Terry as the heroine accomplishes some clever displays of manifest emotional revelations.

Perhaps the best features of the film are the scenic backgrounds. Photographed in the desert about Tunis, with a large number of natives playing the parts of supers, and with a small array of prominent European screen artists in the cast, these scenes lend an atmosphere of veracity to an otherwise none too convincing narrative. One wishes, however, that there were not so much obvious "direction" of the natives. It gives an entirely false impression of their real manners and conduct.

\* \* \* \*

At the Palace the feature this week has been "Flirting with Love," another unreal and unconvincing story, based on a novel called "Counterfiet" by LeRoy Scott. It is farfetched and about as improbable as a story concerning the New York stage could well be, but it provides Colleen Moore with an opportunity to show that she possesses ability enough to triumph over even serious obstacles and to create some shadow of illusion in action that is itself most artificial.

Miss Moore is one of the cleverest and most resourceful of the younger girls who are building up a reputation for comedy on the screen. She understands that the appeal of the film is directly and primarily to the eye, and she makes it her business to ensure that in her

own case that appeal shall be definite and not open to any but one distinct interpretation. She can range up and down an extensive gamut of facial expression, and she can also utilize poise and pose to convey mood and temper with considerable success. It is to be hoped she will be provided in the future with much more effective material. Her talents are more or less wasted in such stuff as "Flirting with Love."

**Charles Johnston**

**Empress, West St. John**

**"The Street Man"**

St. John, N. B.—They are getting to call Charles Johnston of the Empress Theatre, West St. John "The Stunt Man" for hardly a week goes by without some new or startling stunt carried out there. The latest and one which "went over big" was as follows: Posters to this effect were spread broadcast over the town.

Empress Theatre, West St. John  
(Date)

Something unheard of in  
City of St. John

A REAL LIVE BABY

Will be sold at public auction  
to the highest bidder

Splendid programme

Roy Stewart in "The Love Brand"

A great Western Drama

Also Episode 11 Serial "Secret Four"

In spite of remonstrance from a number of dear old ladies to whom Mr. Johnston replied that he had permission from the mayor as it was an exceptional case—the manager mounted on the platform and described the infant—light complexion—blue eyes—a very pitiable case—father killed four weeks ago, mother at home looking after family of eight others. Mr. Johnston then held up for auction—a live BABY PIG—dressed in rompers and a bonnet. The house was packed and the crowd took the joke with roars of laughter.

A recent advertising plan, huge boards carried through the streets by four boys each ringing a cow-bell, directed attention to the fact that on an afternoon, before the showing of a well known picture, a "Penny Scramble" would be held. A few dollars changed into cents were thrown to the large crowd of children assembled and a splendid matinee audience was the result. The theatre is situated before a large public square and this adds to the opportunities for assembling crowds.

Mr. Johnston has on several occasions had a number of small boys dressed in costume, distributing dodgers for special pictures finding this especially useful for Western pictures.

## TORONTO, ONTARIO.

### **A. J. Sharick, Universal's Cleveland Ex- ploiter, Wins Contest**

Andrew J. Sharick, Universal's Cleveland Exploitation Man, is the winner of the Trip-To-New-York prize for the best allround work done by a member of the exploitation force during the Summer.

The judges of the contest were Wm. A. Johnston of the Motion Picture News; Robert Welsh of the Moving Picture World; Joseph Dannenburg of the Film Daily and Martin Quigley of the Exhibitor's Herald.

Sharick has won two exploitation prizes in succession. He took the "Tough Job Week" cup a couple of months ago.

The winner was decided on a number of points. These included box office value of exploitation work, good will built among exhibitors; aid to accessories department; newspaper publicity; direct-by-mail advertising from exchange; personal aid to salesmen; efficiency in covering home office assignments and trade paper publicity.

So close was the contest that Sharick won only by a narrow margin and the hot breath of nine other contenders was searing his neck at the finish.

The judges congratulated Universal's exploitation force on its performance in the race for the prize and gave high praise to the contenders.

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### **"College Cowboy" Another Universal Short Subject**

Another feature of Universal's current release is "The College Cowboy," a two-reel western made with Joe Bonomo, champion strong man, who has just been signed under a five year contract to make Universal serials. "The College Cowboy" is a distinct type of western picture, with plenty of thrills and strong dramatic punch. It was written by Carl Krusada, directed by William Craft and edited by Eleanor Fried, three of Universal City's expert short product makers. Bonomo is supported in this picture by Florence Lee, Frederick Moore and Harry Woods. One of the curious twists of the story takes advantage of Bonomo's ability as a champion fancy dancer. All in all, "The College Cowboy" is regarded as a strong feature for an all-shorts program, or a well-made punch picture with which to balance a comedy feature.

#### **WANTED**

**Theatre in Ontario town of 4 or 5 thousand population. Write all particulars to BOX 18, DIGEST.**

*Before Buy*



no man of honor could have lived at peace."

"Softly, softly, good sir."

"There's no call to go softly. Ralph Tressilian was a dishonor, a scandal to the countryside. Not a hamlet between here and Truro, or between here and Helston, but swarms with big Tressilian noses like your own, in memory of your debauched parent."

Sir Oliver's eyes grew narrower; he smiled.

"I wonder how you came by your own nose?" he wondered.

Master Godolphin got to his feet in passion, and his chair crashed over behind him.

"Sir," he blazed, "you insult my mother's memory!"

Sir Oliver laughed.

"I make little free with it, perhaps in return for your pleasantries on the score of my father."

Master Godolphin pondered him in speechless anger; then, swayed by his passion, he leaned across the board, raised his long cane and struck Sir Oliver sharply on the shoulder.

That done, he strode off magnificently toward the door. Half-way thither he paused.

"I shall expect your friends and the length of your sword," said he.

Sir Oliver laughed again.

"I don't think I shall trouble to send them," said he.

Master Godolphin wheeled, fully to face him again.

"How? Will you take a blow?"

Sir Oliver shrugged.

"None saw it given," said he.

"But I shall publish it abroad that I have caned you."

"You'll publish yourself a liar if you do; for none will believe you."

Then he changed his tone yet again.

"Come, Peter, we are behaving unworthily. As for the blow, I confess that I deserved it. A man's mother is more sacred than his father. So we may cry quits on that score. Can we not cry quits on all else? What can it profit us to perpetuate a foolish quarrel that sprang up between our fathers?"

"There is more than that between us," answered Master Godolphin. "I'll not have my sister wed a pirate."

"A Pirate? God's light! I am glad there's none to hear you, for since her Grace has knighted me for my doings upon the seas, your words go very near to treason. Surely, lad, what the queen approves Master Peter Godolphin may approve, and even your mentor, Sir John Killigrew. You've been listening to him. 'Twas he sent you hither."

"I am no man's lackey," answered the other hotly, resenting the impu-

(Continued on Page 14.)

## London Goes Wild Over "Signal Tower"

REVIEWS from the London press would indicate that "The Signal Tower," Universal Jewel starring Virginia Valli, enjoyed the same great ovation in England as it did in this country. We publish below excerpts from reviews appearing in eight of London's biggest dailies:

"Has many powerful moments—a very good production. The catastrophe is unusually impressive."

—THE TIMES.

"A runaway railway train seen dashing down a mountain at night, while a great storm rages, provides A BIG THRILL."—DAILY MAIL.

"Full of excitement—it is a thrilling film."—DAILY NEWS.

"Full of thrill and excitement."

—DAILY GRAPHIC.

"It is certainly a masterly and enthralling Production. The Film is well worth seeing for its wonderful pictures of locomotives."

—THE STAR.

"Provides as tense a situation as one has ever sat through in a Picture Theatre.... will go straight to the heart of everyone—young and old. One More Triumph Of Screen Realism." — DAILY TELEGRAPH.

"A mountain of gorge Film Drama with excellent scenic effects of peace and storm, and the crashing into the precipice of a runaway goods train all well done."—MORNING POST.

"A Well-made Film Melodrama."

—EVENING STANDARD.

## "The Sea Hawk" Doing Capacity Business 3rd Week, Regent, Toronto

First National's remarkable box-office attraction "The Sea Hawk" is now in its third week at the Regent Theatre, Toronto and has earned itself the distinction of being one of the biggest money makers ever seen in this country by turning away the public at every evening performance since its opening which was on August 30th. From present indications "The Sea Hawk" can continue to run at the Regent for an indefinite period but it may possibly be moved to make room for a previous booking.

Sabatini's wonderful story has created a profound impression with the public and the newspaper critics alike. "The Sea Hawk" deserves every bit of praise that has been put forth for it, and First National is to be congratulated on what we believe to be the greatest audience attraction yet to reach the screen.

It is understood the Montreal engagement will commence the week of October 12 at the Capitol Theatre, followed by an extended showing in Ottawa and Quebec.

Released September 14th

**No. 4** Why everybody says  
**UNIVERSAL PICTURES**  
are the best buy in sight

**BOOTH TARKINGTON'S**  
GREAT STORY OF AMERICAN LIFE  
*The*  
**TURMOIL**  
UNIVERSAL JEWEL  
presented by  
**Carl Laemmle**



GEORGE HACKATHORNE



EILEEN PERCY



EMMETT CORRIGAN



WINTER HALL



PAULINE GARON



THEO. VON ELTZ



ELEANOR BOARDMAN



EDWARD HEARN

With one of the most impressive casts  
ever assembled

## A Hobart Henley Production

"A gripping, vital drama."

Morning Telegraph

"One of the most awe-inspiring scenes that has come to the screen is found."

Weekly Film Review

"Tensely dramatic. Clever depiction of thousands of family circles. A climax of real power."

Motion Picture News

"A Palpable Hit! Unadulterated good stuff. Bears the genuine 'human nature' brand. A cast of sterling value."

Exhibitors' Herald

"Absorbing."

Moving Picture World

"Holds the spectator's undivided interest all the way."

Harrison's Reports

"Must be seen to be appreciated—a gem."

Liberty

"Compact and moving and gripping. Exceptionally human."

The Celluloid Critic

Nationally Advertised in  
The Saturday Evening Post

One of Universal's first big  
12 Jewels for 1924-25



## Stop the Press News

Estimated Wheat Crop for Canada 320,285,000 bushels. Dominion Government's estimate based on conditions at the end of August, since which weather conditions have improved, was 91,604,000 of which 25,000,000 bushels of wheat was to come from the crop in Eastern Canada, and 267,000,000 bushels prophesied for Prairie provinces. Hector B. McKinnon, staff representative of the Globe, Toronto morning paper after a tour of the West estimated the wheat crop at 300,000,000. The Winnipeg Free Press in their twenty-first annual report estimated crop at about 296,000,000 bushels. Crop of high quality, weather conditions through West—good.

The Toronto Globe reports a rabbit with the forepart shaped like a cat, the hind quarters, including the button tail, rabbit. Incidentally the dual animal "meows." When Clair Hague heard of it he stated that it was not "such a much," had the editor ever heard of "crying exhibitors?"

William Randolph Hearst gave orders to scrap \$75,000 worth of film made on Marion Davies Cosmopolitan new production, entitled, "Zander, the Great." Entire company including Clarence Badger, the director was released, with the exception of the star.

Joseph M. Schenck, president of Motion Picture Directors Association has declared himself as guardian of Movie Folks. No "overworking" or "railroading" of players to be countenanced. This should eliminate to a great extent the use of stimulants by players. The vitality of the body will take care of a normal amount of work, furnishing the necessary "pep" for same.

First National's "Secrets" ran for two weeks at the Capitol, New York after a twelve week's run at the Astor, a legitimate house.

Keith's New York Hippodrome is rumored to have offered Jack Dempsey \$3,000 for a personal appearance in conjunction with the showing of part of one of the "Fight and Win" series. His manager is said to be asking \$5,000. At any rate it is a good story.

"Messalin" in its final week at the Cameo, New York, pulled \$4,550. It is an F. B. O.

"The Life of Christ," by Giobanni Papini, and which First National are to produce for the screen is also to be adapted for opera, the music by Puccini. "Parsifal" being always a favorite "The Life of Christ" should prove equally appealing.

Grangers Exclusive, London Distributing company are reported to be in financial difficulties.

Variety in a letter from Berlin gives the following criticism of "Chu Chin Chow" in which Betty Blythe is starred. "The whole responsibility for this atrocity must rest where it belongs on the shoulders of Mr. Herbert Cox. It is neither realistic nor artistically interesting and lastly the acting—oh, the acting: Everybody 'emotes,' grimaces and mugs." Sorry we are very keen about Betty.

Peggy Hopkins Joyce, who has had various marital difficulties and publicity unlimited recently on account of her acquisition and elimination of "Her Count" has been reported to have signed a million dollar contract. J. M. Mullen is reported as responsible for the figures and the statement that the Countess will be starred in a series of pictures.

Motion Picture Theatre Owners of America are sending to different parts of the U. S. suggestions and advice regarding Daylight Saving campaigns which have started, or are in the process of formation. Daylight Saving situation being cleared up in many places.

Paul Perez, Universal publicity expert resigns to handle publicity for British Distributing Co. — guest of honour at a luncheon held in Christie's restaurant — and was given a "rousing send-off" by the officials of Universal who were in attendance.

Regent Theatre, Newcastle, Pa., as tribute to Al Lichtman gives twenty-two out of twenty-six play dates to Universal for "Lichtman Month."

"Captain Blood's" engagement at the Astor Theatre is substantiating in box-office returns all the magnificent things which were said about the picture by the various press and trade critics.

Warner Bros. are said to be contemplating the building of a theatre in Los Angeles.

Fred L. Porter, Vice-President of the Christie Film Company has sufficiently recovered from the effects of a recent major operation to undertake a trip to his home town in Ohio.

C. H. Moody has been appointed manager of the Majestic Theatre, Stratford, Ont. The announcement in the Stratford Beacon Herald carries a portrait of our versatile and gifted friend. We extend our best wishes to Mr. Moody.

Pat Dowling, the general publicity representative of Christie Comedies, has returned to the Coast after a visit to Toronto, Montreal and several important distribution centres in the U. S. We are always happy to see "Pat" not only has he "kissed" the Blarney stone, which gives him that cosmopolitan air of comradeship, but you too become infected with his good will toward you and before he takes his departure you are telling him "There are no comedies like Christie Comedies and no Distributor like Educational," which is just what "Pat" has been saying to you mentally all the time—now we know why the editors call him "Radio Pat"—I'll say so!

Vitagraph's picturization of A. S. M. Hutchison's "The Clean Heart" had its premiere at the Rialto, New York, last Sunday. Metropolitan reviews full of praise, theatre playing to capacity.

Mr. John B. Rock, general manager of Vitagraph and G. A. Balsdon, special representative, paid the Toronto Branch a visit this week.

Nita Naldi is reported as en route for Europe with a banker who has been a persistent wooer for past seven years, object matrimony.

Vitagraph is to construct a "floorless studio" equipped for the "shooting" of exterior scenes whatever the weather conditions may be. Director Blackston states that it will be possible to gallop a hundred horses through the new studio without causing the slightest vibration.

Ralph Ruffner, manager of Capitol, Vancouver, B. C. put over a campaign on "The Signal Tower," Universal Special, which is reported as having made Moving Picture History.

Broadway is to have two new theatres opened this Fall, B. S. Moss' new house and the Piccadilly. Wonder if there is any connection between the latter house and the Allens. They always had a fondness for English names.

Scott Sidney, accompanied by his assistant-director Jimmie Clemens, has departed for the mountains after completing the directorial work on "Reckless Romance," the new Al Christie feature-length comedy.



## Universal International News No. 75 Has Special Shots of World Fliers Greeted Prince of Wales

Thrilling pictures of the Round-the-World Fliers, winging their way over New York City and landing at Mitchell Field, Mineola, L. I., where they were greeted by the Prince of Wales and high officials of the Army, Navy and New York City, are featured in International News No. 75, out Tuesday morning following the flight over New York last Monday. The International News had a special plane which accompanied the fliers most of the way from Boston to New York and filmed wonderful scenes of the pioneering birdmen.

International rushed extra prints of this news reel onto trains leaving for all parts of the U.S., so that its distribution through the various Universal exchange might be made at the earliest possible minute.

Besides the Flight pictures taken at New York, the reel also includes the World fliers arriving in Boston, the choosing of Miss America, in the bathing beauty contest at Atlantic City, and new pictures of America's new big Zeppelin, the ZR-3, on its final test before flying across the Atlantic.

## Mike Donlin Baseball Veteran Injured in "Oh, Doctor!"

Mike Donlin, former baseball star, playing with Reginald Denny in Universal's filming of Harry Leon Wilson's "Oh, Doctor!" suffered severe injuries in a spectacular motorcycle crash in a scene of the picture and is now recuperating after five days in a hospital.

Donlin took a tumble off his two-wheeled steed while racing Denny. At first it was believed that he was killed or fatally injured. He was rushed to the hospital in the personal car of Harry A. Pollard, director with the star and two other friends in attendance.

Owing to the fact that the accident occurred on location with no people outside the company present, the news was slow in getting around Hollywood. Donlin's injuries consisted of a badly wrenched back, torn ligaments in the knee and bad bruises. He was unconscious for an hour after the accident.

Pollard had completed the filming of the picture, which was a strenuous venture owing to the great number of thrill and stunt scenes in Harvey Thew's script.

Picture houses in the U. S. reported paying as high as \$500.00 weekly for vaudeville team.

Released September 28th.




**CARL LAEMMLE**  
presents

"The  
**FAMILY  
SECRET**"

featuring

# BABY PEGGY

with **GLADYS HULETTE** — **EDWARD EARLE**  
and a cast of popular screen favorites

Adapted jointly from the great stage  
success "The Burglar," by

**Augustus Thomas**

and the popular novel "Editha's  
Burglar," by

**Frances Hodgson Burnett**



Directed by  
**William Seiter**  
Nationally advertised  
in The Saturday  
Evening Post

One of Universal's first big 12 Jewels  
for 1924-25



Released October 12th

**No. 6** Why everybody says  
**UNIVERSAL PICTURES**  
are the best buy in sight

**Butterfly**  
From the popular  
novel by  
**KATHLEEN NORRIS**

LAURA LA PLANTE  
NORMAN KERRY  
KENNETH HARLAN  
RUTH CLIFFORD

With a tremendous all star cast  
**A CLARENCE BROWN PRODUCTION**  
Presented by **CARL LAEMMLE**

"Butterfly" is one of the finest society comedy-dramas ever made. It is a dramatic adaptation of the extraordinary popular novel by Kathleen Norris, one of America's most popular authors, which has been read by more than six million people.

"Butterfly" (the title role) is played by Laura La Plante, who so distinguished herself in "Sporting Youth" with Reginald Denny. Miss La Plante gives a great characterization of a beautiful, fascinating child-like woman, full of clever, selfish tricks—who is a natural flirt, passionate and headstrong. She is superb, and will be irresistible to any audience.

It was produced by Clarence Brown, the same directorial genius responsible for such tremendous hits as "The Acquittal" and "The Sign of the Cross."

The picture has been sumptuously produced. The exteriors are full of natural beauty. The interior sets are splendid. The women are gorgeously gowned.

The all-star cast is genuine. It includes such stars as Norman Kerry, remembered for his work in "Merry Go Round" and "The Hunchback of Notre Dame;" Ruth Clifford, Kenneth Harlan and T. Roy Barnes, stars of many successful productions.

The story contains excellent dramatic situations with plenty of comedy of the side-splitting variety. It is a modern story of a little imp who, through her passion for flirting, wrecks the lives of her only sister and her dearest friends. A picture of the worst side of a good girl—the best portrayal of a female trouble-maker that has ever been given screen audiences.

And last, but not least, because "Butterfly" contains boundless exploitation possibilities. The opportunities for ballyhoo, window tie-ups, newspaper and stage presentations are unlimited.

Nationally Advertised in The Saturday Evening Post.

One of Universal's first big 12 Jewels for 1924-25

## Fan Comments On Universal Current Releases

### "FINE"

"I saw Hoot Gibson in 'The Thrill Chaser' and want to tell you how I enjoyed it. It was fine from start to finish. I always enjoy seeing Mr. Gibson. He is fine in any role."

—Miss Georgia Sargent,  
Rosedale, Ind.

### "GREAT"

"Your serials are great."

—Miss Rose M. Sullivan,  
E. Boston, Mass.

### "TRUE"

"Yesterday I had great pleasure in seeing 'Fools and Riches' for the third time. Very good story indeed—it seems so true."

—Mr. C. Thomas, London, Eng.

### "ENJOYED IT VERY MUCH"

"I felt I must write after seeing 'The Reckless Age.' \* \* \* I enjoyed it very much. Hayden Stevenson once again got in a few of his old-time punches."

—Mrs. Theresa Irwin,  
Wildwood, N. J.

"'The Reckless Age' was fine—the ending was so surprising."

—Mrs. A. T. McGhan,  
Atlanta, Ga.

### "TEAMWORK IS GREAT"

"Mr. Denny is always good—that's understood, but the praise accorded the clever and talented Ruth Dwyer is echoed by a vast number of the picture going public in New York City. The intelligent interpretation of the splendid role assigned to her in 'The Reckless Age' proves beyond a doubt that she is one the greatest little artists on the screen today. Let's have another one with Reginald Denny and Ruth Dwyer. Their team work is great."

—Mr. William M. Drennen,  
Woodside, L. I.

### "SEE MORE THAN ONCE"

"I couldn't resist writing to tell how much I enjoyed one of Mary Philbin's latest pictures dealing with the Bowery ('Fools Highway.') Pat O'Malley was the hero of the picture. It was one of the many I could see more than once and still enjoy."

—Mr. Fred Walker,  
New Bedford, Mass.

### "LIVED, LOVED, LAUGHED"

"I want to say that I lived, loved and laughed with Mary Philbin in 'Fools Highway.'"

—Mrs. A. E. Hughes,  
Boston, Mass.

Released August 26th

**"BEST AUTO PICTURE"**

"I think 'Sporting Youth' was the best automobile picture I have ever seen. The story was well-knit, the cast excellent and the road race scenes truly breath-taking. I found myself so immersed in the battle for the first place that I honestly forgot for a time I was not watching a struggle between speed kings out at Ascot."

—Mr. F. J. Doxtater,  
Los Angeles, Calif.

**"WAS WONDERFUL"**

"I saw Reginald Denny in 'Sporting Youth' and it is impossible to say just how much I enjoyed it. It was wonderful! Mr. Denny is just splendid, as is Miss Laura La Plante. I enjoyed it more than any I have ever seen."

Miss Georgia Sargent,  
Rosedale, Ind.

**"GRIPPED AUDIENCE"**

"If there ever was a mystery story that was better than 'The Acquittal' I should have liked to see it, but I don't think it possible. \* \* \* I don't think I ever saw a picture that so gripped an audience till the very end as this one did."

—Mr. Jan Bakker,  
Rotterdam, Holland.

**"BEST"**

"'The Acquittal' is the best mystery picture I have ever seen. I didn't know the solution until the end."

—Miss Hasmick Vertabedian,  
Chico, Calif.

**"WORDS INADEQUATE"**

"I have just had the privilege of seeing your most wonderful picture, 'The Hunchback of Notre Dame.' Mere words are inadequate to describe the grandeur and acting in it—no detail, however small, has been overlooked. Truly, it is a remarkable picture, and you have every right to feel proud that you are its maker."

Miss Bernadyne Mayfield,  
Van Buren, Ark.

**"BIG HIT"**

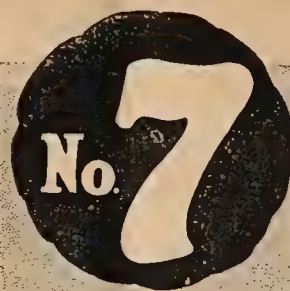
"'The Hunchback of Notre Dame' made a big hit in Houston and several of the schools were closed for the matinee. As for me—well, I'm like the average girl of my age—'just crazy about it.'"

—Miss Dorothy Hermes,  
Hallettsville, Texas.

**"WONDERFUL"**

"I am looking forward to seeing some more Universal pictures as wonderful as 'The Hunchback of Notre Dame,' which we enjoyed thoroughly."

—Mrs. W. S. Allen, Sanford, Fla.



Why everybody says  
**UNIVERSAL PICTURES**  
are the best buy in sight



**CARL LAEMMLE**

Presents

**REGINALD**

**DENNY**

and

**Laura La Plante**

in

The

# Fast Worker

from the Story

## "Husbands of Edith"

By **GEO. BARR McCUTCHEON**

Directed by **Wm. SEITER**

Nationally Advertised in The Saturday Evening Post

Here is a production that has all the Elements of a Smashing Box Office Success.

A MOST CHARMING ROMANCE—REPLETE WITH COMEDY AND THRILLS AND STUNTS THAT ONLY REGINALD DENNY CAN PUT ACROSS.

In "The Fast Worker" you see the star of "Sporting Youth," "Reckless Age" and "The Leather Pushers."

One of Universal's first big 12 Jewels for 1924-25



## "The Sea Hawk"

(Continued from Page 8.)

tation—and resenting it the more because of the truth in it.

"To call me a pirate is to say a foolish thing. Hawkins, with whom I sailed, has also received the accolade, and who dubs us pirates insults the queen herself. Apart from that, which, as you see, is a very empty charge, what else have you against me? I am, I hope, as good as any other here in Cornwall; Rosamund honors me with her affection; and I am rich, and shall be richer still ere the wedding bells are heard."

"Rich with the fruit of thieving upon the seas, rich with the treasures of scuttled shops and the price of slaves captured in Africa and sold to the plantations, rich as the vampire is gluttoned—with the blood of dead men!"

"Does Sir John say that?" asked Sir Oliver in a soft, deadly voice.

"I say it."

"I heard you; but I am asking where you learnt that pretty lesson? Is Sir John your preceptor? He is, he is. No need to tell me. I'll deal with him. Meanwhile let me disclose to you the sure and disinterested source of Sir John's rancor. You will see what an upright and honest gentleman is Sir John, who was your father's friend and has been your guardian."

"I'll not listen to what you say of him."

"Nay, but you shall, in return for having made me listen to what he says of me. Sir John desires to obtain a license to build at the mouth of the Fal. He hopes to see a town spring up above the haven there under the shadow of his own manor of Arwenack. He represents himself as nobly disinterested and all concerned for the prosperity of the country, and he neglects to mention that the land is his own and that it is his own prosperity and that of his own family which he is concerned to foster. We met in London by a fortunate chance whilst Sir John was about his business at the Court."

"Now it happens that I, too, have interests in Truro and Penryn; but, unlike Sir John, I am honest in the matter, and proclaim it. If any growth should take place about Smithick it follows from its more advantageous situation that Truro and Penryn must suffer, and that suits me as little as the other matter would suit Sir John. I told him so, for I can be blunt, and I told the queen in the form of a counter-petition to Sir John's."

He shrugged.

"The moment was propitious to me. I was one of the seamen who had

helped to conquer the unconquerable Armada of King Philip. I was therefore not to be denied, empty-handed as he was to Court. D'ye marvel that he hates me? Knowing him for what he is, d'ye marvel that he dubs me pirate and worse?

"'Tis natural enough to misrepresent my doings upon the sea, since it is those doings have afforded me the power to hurt his profit. He has chosen the weapons of calumny for this combat, but those weapons are not mine, as I shall show him this very day. If you do not credit what I say, come with me and be present at the little talk I hope to have with that curmudgeon."

"You forget," said Master Godolphin, "that I, too, have interests in the neighborhood of Smithick, and that you are hurting those."

(To be continued.)

## The Chorous Lady Stars Margaret Livingston

The scenario for "The Chorous Lady" was adapted by Bradley King from James Forbes' stage play of that name in which Rose Stahl was such a decided sensation some years ago. The story has been modernized. Miss Livingston plays the part as a chorous or "Follies" girl of to-day.

An interesting item in connection with the screen version of this play is that Lillian Elliot, who plays the part of the "Lady's" mother, and Alan Roscoe, who plays the part of the sweetheart, played these respective parts together in "The Chorous Lady" on the stage.

## First National New Contract With Richard Barthelmess To Distribute His Pictures

First National last week signed a new contract with Richard Barthelmess, following the renewal of his contract with Inspiration Pictures for a term of years, by which it obtains for distribution additional Barthelmess pictures.

First National's former arrangement with the actor called for the delivery of three pictures. Under the terms of the new contract additional future pictures which he makes for Inspiration will be handled by First National.

Barthelmess is now working on "Classmates," William DeMille's stage play which was a tremendous hit. A number of sequences have been "shot" at West Point and near Fort Lauderdale, Fla., and interiors are now being made in New York. Director John S. Robertson will take the company to West Point again in the near future for two weeks' shooting of later army sequences.

## Our London Letter

By F. W. FIELD, H.M.T.C.

*British Production.*—It is refreshing to note among the somewhat pessimistic articles which have lately been appearing in the press on the subject of British production of pictures that the firm of Stoll Picture Productions, Ltd., have the courage to say openly that their business has never been in a more flourishing condition and that they at present have at work in their studios no less than nine producers, and are arranging for a tenth. The firm pin their faith to story merit and are devoting all their energies to turning out pictures that will entertain or amuse the public.

*Recent British Pictures.*—Among recent British pictures shown to the trade may be mentioned "The Gay Corinthian," by Butchers, which has an atmosphere very similar to that of the now well-known "M'Lord of the White Road" and also features Victor McLaglen. This English "star" has recently come very much to the front and is now due to sail to the United States of America, where he is under contract to play the title role in an American film.

Another British Film of merit is "Sen Yan's Devotion," by Stoll's, featuring the Japanese actor, Sessue Hayakawa.

The Gaumont Film Co. have issued two reels entitled "Lessons in Lawn Tennis," showing Miss Kathleen McKane in action on the tennis court. These films are well spoken of and illustrate everything connected with the game, including special presentation of some of the finer points in slow motion.

## Walter H. Golding Finds It Pays To Advertise Educationally

Walter H. Golding, manager of the Imperial Theatre, recently had another little contest which proved valuable in giving publicity to the Imperial Theatre and in training children in observation. On a printed programme given out upon a certain date the boys and girls were told that there was a mistake in the printing. The winner was to point out the mistake and send in the neatest letter telling of the error.

The catch (which would have doubtless caught more than the children) consisted in printing a date "JUNE 28th," the winners, explaining that the TH is incorrect in this connection. Only one boy and one girl gave correct answers although a large number of entries were received.

**President Century Comedies  
Looking For Beauty  
New Material in Paris**

**JULIUS STERN**, president of Century Comedies, is in Paris, according to cables received from there today, looking over the musical-comedy field for new starring material for Century comedies.

When Mr. Stern left New York several weeks ago, it was announced that he was going to try and secure one of the leading beauties of the Folies Bergere to head his newly organized Century Folies Girls, as well as several stories of the French comedy school to be used as vehicles for Century stars. The vacation part of Mr. Stern's trip is apparently over and he is now getting down to business.

Because of the many novelties which the Sterns have introduced in their two-reel comedies, in the past, it is expected that Julius Stern will have at least one or two startling announcements to make regarding his future productions when he returns early this Fall. Abe Stern is still in Carlsbad, where he is enjoying a much needed and well earned vacation. It is expected that he will return to New York with his brother.

The Century studios in Hollywood are now being put in shape for the rush of activities expected just prior to the return of Messrs. Stern. Because the product for release during the next four months is already in the Universal exchanges, the Century studio was closed for a few weeks. During this time Wanda Wiley, Harry McCoy, Buddy Messinger, Hilliard Karr and other Century stars availed themselves of the opportunity to take a vacation. Now they are returning to the studios for work in new stories.

The thirteenth chapter of "The Iron Man," the adventure serial made for Universal by Albertini, Europe's best known stunt man, also is scheduled for release this week. It is called "The Crisis." Margaret Morris, Lola Todd, and Jack Daugherty support Albertini in this serial.

**"WORTH WHILE"**

We saw Mary Philbin for the first time in 'Merry Go Round,' and her splendid acting and beauty are sufficient reasons for wanting to see 'Fools Highway' and 'The Gaiety Girl.' I am glad of the opportunity to thank you for giving us really interesting and worth-while pictures."

—Mrs. Lillian Sunderman,  
Charleston, Ill.

Released November 9th



MARY PHILBIN

ROBERT CAIN

DOROTHY REVIER

JOHN SAINPOLIS

Starring

**MARY PHILBIN**

and a great supporting cast

Mary Philbin's rare charm—which brought her such great success in "Merry Go Round"—blossoms forth again in "The Rose of Paris."

The story is from the French novel, "Mitsi," by Delly, and all the romance and intrigue and lure of Paris have been caught by Irving Cummings, the director.

"The Rose of Paris" is a love story of Paris. It combines beauty with action, and Mary Philbin, as the little convent girl, has a hectic time before the happy ending comes.

The picture is beautifully staged, with luxurious sets contrasting the scenes in French dives. It has a cast of genuine actors and actresses including John Sainpolis, Robert Cain, Edwin J. Brady, Doreen Turner, Robert Weiler, Rose Dione, Dorothy Revier, Diane Pascale, Gino Garrado, Charles H. Puffy and T. Buckley Russell.

"The Rose of Paris" will establish a million new friends for Mary Philbin. When the man she loves is about to marry another, or when she is captured by the keeper of a dive, or when she learns at last that she is a servant no longer but is to marry the aristocrat she loves, Mary Philbin always is the marvelous actress of "Merry Go Round," the appealing little girl who smiles through tragedy to happiness.

Universal has mounted this production expensively and has gone far for locations of great natural beauty. It is a picture that will entertain the entire family and send them out anxious to see more Mary Philbin productions.

From the French novel  
"Mitsi" by Delly

AN  
IRVING CUMMINGS  
Production

Nationally Advertised  
in The Saturday Evening Post.

One of Universal's first big 12 Jewels for 1924-25



## Associated First National Picks Players Typical of Characters In Stories Being Produced

A third big name has been added to the next picture being made for First National by Frank Lloyd Productions, Inc. It is that of Hobart Bosworth, who recently acted the moving spirit among the cattle barons of the Southwest in Earl Hudson's First National Special, "Sundown." In "The Silent Watcher," the present title for Frank Lloyd's photoplay based upon Mary Roberts Rinehart's story, "The Altar on the Hill," Bosworth will portray the role of the candidate for the United States Senate whose domestic affairs precipitate all the trouble for the hero who will be acted by Glenn Hunter, the featured player. Bessie Love is the third member of the trio. The vampire role remains to be cast. Mr. Lloyd is scheduled to begin photography this week.

M. C. Levee has started production at the United Studios on "In Every Woman's Life," formerly called "Barriers of Love," from Olive Wadley's novel, "Belonging." Irving Cummings is directing. Virginia Valli and Lloyd Hughes head a notable cast which also includes Stuart Holmes, George Fawcett, Marc MacDermott, Vera Lewis and Ralph Lewis. The story is very dramatic and should make an excellent photoplay. There will be many rich settings and several novelties that cannot be divulged at present.

### Walter P. Wilson Leaves Winnipeg to Manage Capitol, Edmonton

Walter P. Wilson, after 15 years' connection with Winnipeg moving picture theatres, nearly all the time in the capacity of manager, has left for Edmonton, Alberta, to manage the Capitol Theatre, having been appointed to the position by H. M. Thomas, western divisional manager. Mr. Wilson was manager of Starland Theatre in Winnipeg 12 years ago, and left there to manage the Lyceum, which he did with success until three years ago when he promoted the Garrick theatre and ran it with the greatest success until a year ago when he accepted the position of manager of the Lyceum Theatre offered to him again by A. R. McNichol. The latter gentleman having leased the Lyceum to an American syndicate. Mr. Wilson accepted the Edmonton position.

Corinne Griffith is back at the United Studios and is ready to start work on her first starring vehicle to be made for First National by Corinne Griffith Productions, Inc. This is the Evelyn Campbell story, "Wilderness." While in New York, Miss Griffith bought many trunk loads of new gowns for this picture. The star will have a new director for "Wilderness"—Robert Z. Leonard who has of late directed all the productions in which his wife, Mae Murray, has starred.

Colleen Moore is studying the secrets of vegetable gardening for her First National starring venture, "So Big," from Edna Ferber's novel. John Francis Dillon will again direct her. The cast is now being selected.

Edwin Carewe is developing a strikingly tense drama in "Madonna of the Streets" from W. B. Maxwell's "Ragged Messenger," for First National release. He not only has two brilliant stars in Nazimova and Milton Sills, but such notable supporting players as Wallace Beery, Claude Gillingwater, Courtenay Foote, Herbert Prior, Anders Randolph, Vivien Oakland, Rosa Gore, May Beth Carr and Harold Goodwin.

Sam Rork will soon announce the name of a notable star for the lead in his photoplay based upon the magazine story, "The Worst Woman in Hollywood." The script is nearing completion.

The Regal picture, starring Margaret Livingston, which had for its working title "The Follies Girl," will be released under the title of "THE CHOROUS LADY."

### Clive Brook Leads Myrtle Vane Mothers Florence Vidor in 'The Mirage'

Myrtle Vane, who will be remembered for her fine characterization in "The Girl of The Limberlost," plays the mother in Florence Vidor's first starring production for Regal Pictures, "The Mirage."

Miss Vane got her theatrical training in that hard but proficient school.... the stock company. For several years she was leading lady in various stock organizations on the Pacific Coast and in the days when "Graustark" and "When We Were Twenty One" thrilled theatre-goers, she was the idol of thousands. She but recently went into pictures. Clive Brook of English fame plays the male lead. "The Mirage" will be distributed through Producers' Distributing Corp.

### Canadian M. P. D. A. Elect New Officers

During the past month most of the branches of the Canadian Motion Picture Distributors Association have held their elections for the current year, and the new officers are as follows:

*Ontario Branch*, W. A. Bach, Chairman; H. V. O'Connor, Vice-Chairman; H. Law, Secy.-Treas. *Montreal Branch*, Ed. English, Chairman; Frank Leduc, Vice-Chairman; M. Davis, Secy.-Treas. *Winnipeg Branch*, J. A. Wilson, Chairman; Geo. F. Law, Vice-Chairman; G. A. Smith, Secy.-Treas. *Calgary Branch*, J. L. Cathro, Chairman; N. Smith, Vice-Chairman; J. H. Huber, Secy.-Treas.

Harry Brown,  
Scott's Opera House,  
Galt, Ont.

At-a-Boy Harry:

Top Hole every time, that is why you booked "Tip Top Entertainment," from Producers' Distributing Corporation, 100%. For which I join my thanks to yours.

JOE PLOWRIGHT

(Formerly W. W. Hodkinson)



**Jack Dempsey****"Fight and Win" Series****Favorite of Exhibitors**

Jack Dempsey in the "Fight and Win Series," Ten two-reel pictures written specially for the star by Gerald Beaumont has had such a splendid vehicle provided for him and such excellent direction, under Erle Kenton that exhibitors are enthused into sending in eulogistic reports on the business created. The following are a few of the comments Universal have been receiving:

"Terrific business on warmest day of year."

Palace and Regent Theatres,  
South Norwalk, Conn.

"Universal is entitled to vote of thanks."

LIBERTY THEATRE,  
Long Beach, Calif.

"S. R. O. sign out for first time this Summer."

STATE THEATRE,  
Austin, Minn.

"Extraordinary business every day of week's run."

DREAMLAND THEATRE,  
Columbus, Ohio.

"Doubled my previous week's business."

RANDOLPH THEATRE,  
Chicago, Ill.

"Eagerly awaiting showing balance of series."

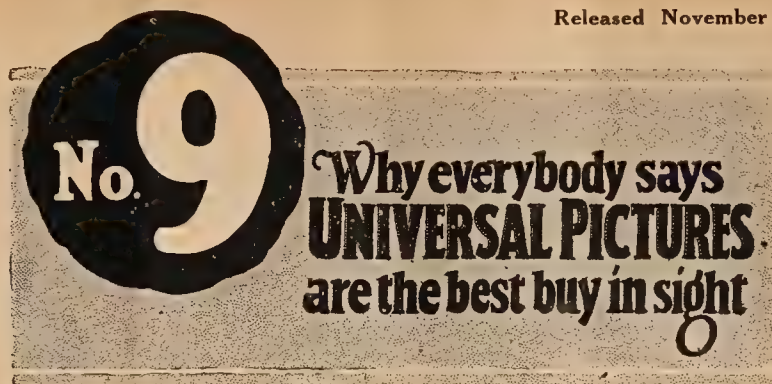
Ascher's, Merrill Theatre,

**P. D. Egan, Successful****Winnipeg Manager Accepts  
Managership, Strand**

P. D. Egan, who has been managing theatres in Winnipeg for the past five years, including the Gaiety, the Province, the Lyceum and the College, has accepted the managership of the Strand, the former Allen Theatre in Calgary, which is part of the Famous Players chain in the west. Mr. Egan assumed his new duties on Sept. 10. Mr. Egan is one of the most successful of the younger managers in Winnipeg.

The Regent Theatre in Edmonton, Alta., formerly known as the Sun, was opened on Labor Day by the new owner, A. Entwistle, an Edmonton exhibitor of long standing. This gentleman also operated the Princess and Dreamland Theatres and selected for his opening picture "Lillies of the Field."

"Mind the Baby" is the Century Comedy released through Universal exchanges this week. It features Pal, the dog star. Cecil March, Eddie Bonner, Ernie Shields, all popular comedy players, also appear in this two-reeler.



Nationally Advertised in  
The Saturday Evening  
Post

CARL LAEMMLE

presents

the picturization of

MARY ROBERTS  
RINEHART'S

famous novel

# *The Unknown*

starring

Virginia

VALLI

with PERCY MARMONT

A

Harry Pollard  
Production

"K—THE UNKNOWN" is the kind of a picture that comes only a few times in the life of a motion picture company.

Only at long, long intervals does there appear an eclipse of the sun. Time and again, over and over, there have almost been eclipses of the sun. But only once in many, many years do the planets exactly synchronize to the inch, to the second, so that the sun's light is shut off.

So with motion pictures. There are hundreds and hundreds of very good pictures that almost eclipse all others, that almost blot out the memory of all other productions. But only now and then in a generation comes a "K—The Unknown."

Here is to be found the fine synchronization of the work of geniuses that brings forth a genuinely great production.

Mary Roberts Rinehart—the author

Harry Pollard—the director

Virginia Valli, Percy Marmont, Margarita Fischer,

Maurice Ryan, Francis Feeney—the actors

Louis Lighton and Hope Loring—the scenario writers

have all combined, each in the exact degree necessary to produce an extraordinary picture.

"K—The Unknown" will make motion picture history. It is human, right down to the depths of it. It sparkles with the best kind of comedy—the comedy of true characterization which makes people nudge each other and say: "Haven't you seen folks just like that?" Its problems are those that might confront any of us.

It is smooth flowing, logical, absorbing in every moment. It makes every point without obvious effort, advances with precision and ends with a smile.

"K—The Unknown" is a great picture—and when we say "great" we mean "great" as Webster defines it:

"Great: distinguished by extraordinary features; of excellent quality; capable of producing large results; magnificent; imposing."

That's "K—THE UNKNOWN."

One of Universal's first big 12 Jewels for 1924-25

Before Buying Pictures Read The Digest Advertising Pages.

Go gle



# Censorship Situation in Seattle Receiving Consideration Theatre Owners

**National President M. J. O'Toole Lending His Forces to Prevent Unfair Legislation.**

The censorship situation in Seattle is now to the front and is receiving the consideration of all the Theatre Owners in that city and adjoining sections. National President M. J. O'Toole of the Motion Picture Theatre Owners of America is aiding in every way possible to prevent any legislation that would be detrimental to the Theatre Owners there. The following are some excerpts from statements Mr. O'Toole prepared for Mr. Hone of the Motion Picture Theatre Owners of Washington, on the censorship situation.

"Most people confuse good pictures with censorship. The fact of the matter is there never was and never can be any definite relationship between the two. Censorship represents in the essence the opinions of those who censor.

"It cannot be made to represent the opinion of those who are in no way associated with censorship. Hence it follows that political or official censorship applied to any subject, whether it be a film, newspaper article, a speech, a sermon, or anything else, is representative only of the commission or the person who is doing the censoring. It is not reasonable that the American public should be obliged to read only and see only and hear only the things that some other person officially designated or otherwise feels disposed to permit them to enjoy.

"There are manifestly some divisions of Government where regulation must be tolerated. But these have to do with the more perfect and concrete propositions and are never applied within the degree of safety to matters affecting speech or any other element of pub expression.

"From the early days of our Republic, the Press has been constitutionally free. This was the opinion of the Father of the Republic, expressed in fundamental law. At that time, they had only the primitive press of Benjamin Franklin, and he was the original American printer and editor.

"There was a provisional thought resident in the minds of our Fathers that the press was a National safeguard for the liberties of the people. They saw the tyrant of but a few years ago suppressing free speech and a free press. They realized that this was one of the modes through

which autocracy perpetuated itself and by which free government would most readily be destroyed. It was plain to them that any embargo on speech or written opinion respecting government or the things that in any sense appertained thereto, and a danger because it placed the right of utterance and expression within bounds which held back the mind and checked the imaginative powers of the people.

"Naturally, when they came to the point of handling their own government, even though it was an experiment as a Republic, they felt that they would take no chances with any of the devices that made monarchies powerful, if not popular. Then, the constitutional provision, making the Press forever free in this country and declaring that no law would ever be passed to abridge that freedom or curtail the liberties of primitive press. They had no knowledge or idea of what its developments might be. They realized that it would develop of course as did everything else in connection with this new government and these new laws. But they made provision sufficiently substantial to comprehend every possible development of the Press by declaring that the Press as an institution should be forever free.

"One of the great developments of the American Press compared with that period is the wonderful Newspaper of today. The great Magazines of our country, some with millions of circulation each, are another substantial development of that Press. While our Fathers did not in any sense comprehend the vastness of this mammoth enterprise, they still made it so that the constitutional provision they put into the fundamental laws of this Nation over a century and a half ago, today apply with absolute perfect force to these new elements of the Press.

"The latest, and we believe by far, one of the most potent phases of the American Press is the Motion Picture Screen. It is the Screen Press of America, the great visualizing element of expression that only brings the subject matter to the view of the beholder in printed and pictured form, but through the processes of its mechanism actually transfers the scene of action to the very feet of the beholder.

"Everything that can possible be

visualized through the medium of this Motion Picture film, is made the common property of the entire human race. Distance is annihilated. Geography means very little as far as distinctions between races and people are concerned. The poorest in the land can for a comparatively small sum be taken into the remotest resources of the earth. Great mountains are made mere mole-hills as the camera lifts its vision and enables the beholder to see the foliage at the feet and the snow at the summit.

"Mammoth railroad chains and systems that required half a century to create and bring into useful services to man are shown within a few minutes. Affairs in Government are brought into view. There is scarcely a school child in the land who has not seen the President of the United States, who has not witnessed the Congress of our Nation in action, and who is not familiar with the personnel of our Supreme Court as these great official personages have been brought squarely into view on the Motion Picture Screen.

"So it is perfectly plain that this Motion Picture Screen is the latest development of the American Press, as much a part of it as is the modern News paper and Magazine and entitled to all liberties and freedom that the Press constitutionally enjoys and invested with all of the duties now borne by any other division of the Press.

"This, in brief, is the position that we take on censorship in a fundamental way. We feel that the liberties of the American people are in danger of the species of official or political censorship. It matters little who the individuals may be.

"The people are interested only in the institution. They want the medium of expression represented in the Screen to be free for their use and the use of their children, and not held in leash by any system of political or other forms of Censorship."

Griffith's production "America" with its title changed to "Love and Sacrifice" has finally been approved "fair enough" for Britishers to view. Stopped twice, once by the police, the objectionable titles had to be removed. They were said to be of a nature to incite "hatred." Surprised at Griffith. If they would not stand for it in England, it must have been pretty "strong." During the War England was the only country where Free Speech was possible and indulged in.

*Before Buying Pictures Read The Digest Advertising Pages.*

## Huge Sets Being Built "The Phantom of the Opera"

Lon Chaney, Star

**P**LANs for "The Phantom of the Opera," the super-production which Universal heads say will outdo "The Hunchback of Notre Dame," are being speeded up at Universal City. Camera work will begin in the near future—just as soon as Rupert Julian, who is to direct the Universal masterpiece, has selected a few more of the players who will support the star, Lon Chaney.

The latest acquisition to the mass of material and equipment, and to the unusual personnel assembled for the big picture, is an elephant, purchased especially for the picture. It is "Minnie," a five ton elephant, and perhaps the best known elephant in America. She has been famous for years in vaudeville and as the central figure of Max Gruber's Circus. Recently she has been the mascot of the Kansas City Shriners.

Her departure from Kansas City was an event, the entire Shrine, with band and patrol, turning out to escort the elephant to the train. She also was welcomed to Universal City with ceremonies. At the Universal studio, she takes the place of "Charlie," well known to all film fans, who recently went mad and inflicted fatal injuries on his keeper, Curley Stecker. The Humane Society condemned "Charlie" to death.

"Minnie" will wear a Sultan's howdah of gold and velvet in the Persian sequences of "The Phantom of the Opera." Coincident with her arrival at Universal City, the finishing touches were put upon the big new steel stage there, the first all steel and concrete movie stage to be built.

Work also is progressing rapidly on the catacombs being dug into Laemmle Hill, as the counterpart of the under-ground passages called for in Gaston Leroux's story. Arthur E. Shadur, city engineer of Universal City, imported a regulation mining crew for this work, which has developed into an engineering problem of no mean proportions.

Chaney is to play the role of Erik the Phantom in the coming production. It is a role which in every way should match his remarkable characterization in "The Hunchback of Notre Dame."

### "REMARKABLE"

"At last I have seen 'The Hunchback of Notre Dame' and it is a very remarkable production. One of my friends think it the greatest movie she ever saw, and yesterday our negro hallboy was in raptures over it."

—Miss Harriet Gaylord,  
New York City.

# No 10

Why everybody says  
**UNIVERSAL PICTURES**  
are the best buy in sight

## Love and glory



featuring  
**Charles DeRoche**  
**Wallace MacDonald**  
**Madge Bellamy**

With a great supporting cast including  
Gibson Gowland, Ford Sterling and  
Priscilla Moran.

### A Rupert Julian Production

"Carl Laemmle, who won considerable deserved credit a year or so ago when he brought 'The Hunchback of Notre Dame' to town, deserves some of the same sort of praise to-day for bringing 'Love and Glory' to the Lyric last night, probably for an extended run. It isn't, you see, the sort of fare movie fans usually get; but it is to the fans that 'Love and Glory' will make its greatest appeal."

### The N. Y. Evening World

"Persons who contemplate a visit to the Lyric during its run should go well armed with handkerchiefs."

"Here are thrills in the superlative.  
"The desert scenes are impressive."

### The N. Y. Morning Telegraph

"It is by all means a picture that should be seen. It is a gallant movie filled with fine gestures and brave deeds. It is a thing of romance. There are some splendid scenes and some delightful and human ones."

### The N. Y. Sun

"Rupert Julian has introduced stirring scenes."

### N. Y. Evening Journal

"There are interesting scenes beautifully photographed."

### The N. Y. Times



A drama for the  
whole human race

From the novel "We  
Are French," by  
Robert H. Davis and  
Perley Poore Sheehan.

Nationally Advertised  
in The Saturday Even-  
ing Post.

Presented by  
**CARL LAEMMLE**

One of Universal's first big 12 Jewels for 1924-25

Before Buying Pictures Read The Digest Advertising Pages.

Go gle



# Auditorium, Ottawa, Presents Pictures Has Capacity Eleven Thousand

**Regimental Band to Provide Music—One Show, Evening  
Performance Daily—One Dollar Top**

There are a number of highly interesting arrangements for the presentation of moving picture attractions at the Auditorium, Ottawa's immense new amusement centre which has been converted into a cinema palace starting with the presentation of "Dorothy Vernon of Haddon Hall" during the week of September 22.

In the first place, the Auditorium of the Canadian Capital is one of the largest, if not the largest, building in the world in which pictures are being regularly shown. The Auditorium has a seating capacity of 11,000 with about 4,000 on the sloping ground floor.

A very unique feature is that a regimental band provides the musical accompaniment for the pictures and not an orchestra, because of the size of the hall, this being the concert band of The Governor-General's Foot

Guards, Ottawa, with a personnel of 52 pieces, under the direction of Lieut. J. T. Brown.

Another distinct detail is that arrangements provide for only one performance daily, matinee shows having been abolished. The one presentation is at 8.30 P.M. from Monday to Saturday. Prices lower than those charged for the same features in other cities have been established because of the large seating capacity, the scale ranging up to \$1.

Special attractions announced by Manager T. P. Gorman include: "Dorothy Vernon of Haddon Hall," week of September 22; "Hunting Big Game in Africa," a Universal picture, October 1 to 4; "The Ten Commandments," week of October 6; "The Covered Wagon," week of October 13; "The Sea Hawk," week of October 20 and "The Man They Could Not Hang," an Australian production during the week of October 27.

## F.B.O. Activities Continue High Speed Despite Accident to Stars

**Emory Johnson Big Baseball Special to Have Unprecedented  
Tie-up—"Go-Getters" on Fourth Episode "Thundering  
Hoofs" and "Stepping Lively" Finished**

**D**ESPITE the recent accidents to Fred Thomson and Dick Talmadge, as a result of which these young stars will be incapacitated for several weeks, production activities show no sign of waning at the Film Booking Office studios in Hollywood," said J. I. Schnitzer, vice-president of the company.

"F. B. O.'s own production units together with those of prominent independent producers are keeping the big plant at Gower Street and Melrose Avenue humming at a livelier pace than ever before in its history.

"Emory Johnson yesterday started the third week of work on his big baseball melodrama, tentatively titled "The Grandstand Play" and for which F. B. O., is arranging one of the biggest exploitation campaigns in the history of the show business. The cast includes Tom Santschi, Johnnie Walker, Gertrude Olmstead, Jane Thomas, David Kirby, Dickie Brandon and others.

"Larry Semon began work on his second three reel comedy for Educational this week and B. P. Schulberg,

another of the independents at F.B.O. started "The Triflers."

"Del Andrews is on location with his "Go-Getters" company, co-starring George O'Hara and Alberta Vaughn. Episode number four of the George Marion stories is being filmed.

"Another group of producers new to Hollywood but old in point of experience in the picture industry will launch their first F. B. O., production this week when 'Hard Cash' gets under way. The producers are Associated Arts Corporation in which the

leading spirits are Ludwig Erb and O. E. Goebel. Harmon Weight is directing Kenneth Harlan and Madge Bellamy will be starred in 'Hard Cash' with Mary Carr playing an important part.

"Still another production to get under way this week is the Harry Garson company starring Lefty Flynn, the famous Yale athlete and screen celebrity, in a series of outdoor attractions. The first will be 'The Forgotten City.' Mr. Garson will direct.

"Fred Thomson has completed 'Thundering Hoofs' on which he was engaged when he was hurt and Dick Talmadge has finished the Carlos Production 'Stepping Lively.' F. B. O., is now preparing a big melodrama which will be produced under the general supervision of B. P. Fineman."

### Lumas Film Corp., Distribut Gotham Product

Of special interest to the Independent Exchange men throughout the country for the past two months has been the unusual activities of the Lumas Film Corporation, who distribute the Gotham Productions.

Mr. Sam Sax is the active head of the Lumas Corporation in New York, and James P. Hogan is producing and directing the series of Six Gotham Productions on the West Coast.

"Unmarried Wives" the first of the series, has already been released and the second of the series "Black Lightning" has just been previewed at the Strand Theatre, Pasadena, California.

Mr. W. H. Lusher, manager of the Strand, wired Mr. Sax that "Black Lightning" is without a doubt, the best action Dog picture he has ever seen.

"Black Lightning" is a dramatic thriller which has as its star, "Thunder" — The Marvel Dog, supported by Clara Bow, Harold Austin, Eddie Phillips, James Mason, Joe Butterworth, Mark Fenton and John Prince.

HALL & DUERR, Architects

## Theatre Specialists

Sale and Purchase of Theatres Negotiated

209 Lumsden Bldg. : : TORONTO

**"Recommended"**  
**"The Reckless Age"**

**At The Merrill**

IF a little nonsense now and then is relished by the majority of film fans, Universal's "The Reckless Age" may be recommended. For, while it is one of those improbable tales that could never happen, if taken in the spirit of farce-comedy, in which it is played, all is well.

Earl Derr Biggers first wrote the story for the Saturday Evening Post under the title of "Love Insurance." It concerns Richard Minot, one of the most trusted members of an international insurance company, which has issued a policy to Lord Harrowby against the failure of his match with an American heiress, Cynthia Merrick.

En route to Florida, where the wedding is to take place, Richard meets and falls in love with Cynthia without knowing who she is. The stern problem of choosing between love and duty confronts him, and he determines to see that the match goes through. There are bewildering adventures, a bogus lord, many laughs and, eventually, a loophole through which the intrepid hero crawls, taking the girl with him, but faithful to the last to duty as well as the heart.

Reginald Denny plays the part of Richard with an insouciance and dash that is the saving grace of the picture. He is natural and throws himself into the task of making you like Richard as well as the heroine does—and succeeds admirably. As his vis-a-vis there is Ruth Dwyer, a striking brunette, with a pair of liquid eyes that she works overtime, but who offers capable support.—Milwaukee Sentinel.

**J. M. Franklin**  
**Made Member**  
**Rotary Club, Ottawa**

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, has been admitted to membership in the Rotary Club of Ottawa, filling the classification formerly held by Oral D. Cloakey, one time manager of the Regent Theatre, Ottawa, who is now in California.

Incidentally, the B. F. Keith house in the Canadian Capital is the only theatre outside of the United States which bears the name "Keith," this being the only house in the Dominion under the direct control of E. F. Albee of New York. It was opened as the Keith house this month.

The annual fall fashion revue of the A. J. Frieman department store in Ottawa was presented at the Keith Theatre in conjunction with the regular show during the week of September 15.

Released December 21st



**A KING BAGGOT Production**

"So many good qualities it would take several columns to enumerate them all. A thing of photographic beauty. One of the most dramatic climaxes of the year. Tremendous suspense."

**MOTION PICTURE NEWS**

"Pretty and appealing romance. A first rate production."

**FILM DAILY**

"Filled with heart interest and sacrifice. Acting is flawless. An excellent attraction."

**EXHIBITORS TRADE REVIEW**

"An unusually picturesque production with beautiful backgrounds."

**MOVING PICTURE WORLD**

"Should go a long way toward increasing Mary Philbin's popularity."

**WEEKLY FILM REVIEW**

"Mary Philbin does some magnificent acting. You see this picture! Please!"

**LIBERTY MAGAZINE**

Nationally Advertised in The Saturday Evening Post.

One of Universal's first big 12 Jewels for 1924-25

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## Bona Fide Business Opportunity

# Up-to-date Theatre with Store for Sale

Strictly modern theatre in Sask. Town of 1000, splendid farming area to draw from, main line C.P.R., no opposition, brick building, attractive exterior, cosy interior, mosaic tiled entrance, capacity 500, inclined floor, large well-equipped stage for road shows, excellent dressing rooms.

Powers' latest projection equipment, up-to-date projection room, gold fibre screen.

First class apartments over theatre, six rooms, completely furnished, with bath room, toilet, etc.

Large brick garage; building steam heated throughout. Admission prices, children, 20c; adults 35c; top price \$1.00, no war tax.

The store is leased as a drug store, being one of the most up-to-date in the town, bringing in good revenue. Property is situated on the main street, choice location, and in one of the very best towns in Sask.

Owner has been in the town in no other business for eleven years without being closed for one night. New house erected in 1916. The building, contents and all equipment is in first-class condition. This theatre has never been offered for sale or rent before and must be seen to be appreciated; reason for selling, retiring.

Fifteen thousand cash, will give immediate possession to the entire described property, balance easy terms, low interest, clear title.

This proposition will stand the most rigid investigation.

For particulars apply **SAML. R. TYLER,** Owner Lyceum Theatre,  
GULL LAKE, SASK.



*Hysterical History Comedies — A Universal Idea.*

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### WE LEAD

when the ULTIMATE IN SERVICE is required

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Toronto, Ont.

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# Editor, Tulsa Tribune Impressed with "The Turmoil"

Tulsa, Okla., July 19, 1924.

Mr. Carl Laemmle,  
Universal City, Calif.

My dear Mr. Laemmle:

I stopped in at the Majestic Theatre here today to see an early screening of your production, "The Turmoil," adapted from Booth Tarkington's strong novel. I was not expecting anything out of the ordinary, but the picture impressed me so much that I decided to write you a note of appreciation.

It is just the sort of a play I have been wanting to see—one that mirrors American life and character as they are, instead of caricaturing them. It takes a Booth Tarkington, no doubt, to write that kind of a story. I don't know what Mr. Tarkington thinks about your production, but I'm sure he has many reasons to be proud of the film version your director and cast have given it.

There are some wonderful moments awaiting those who will see "The Turmoil." It seems to me I held my breath all through that tense scene in the barber shop, which was as natural as if it had happened uptown in the shop where I go for a haircut. I don't recall the name of the man who is "Jim Sheridan Sr." in this play, but he certainly turned in a masterful role. And George Hackathorne—every fan who likes Richard Barthelmess will like him. They have the same sincerity, restraint, and depth that distinguishes the actor from the film puppet. He shares some poignant scenes with Eleanor Boardman, who is a talented young actress and inexpressibly lovely. I've been wondering where they found her.

There are many other things I should like to tell you about the impression which this picture made upon me, especially about the touches of genius in direction. But one can't find place for them in a mere note. What I do want to say is that "The Turmoil" is the kind of a film-play which deserves to succeed, and I hope it will be a profitable venture for the company.

Nearly twenty years ago, when I was a lad up in Wisconsin, I used to read letters on my father's desk from a very small and struggling film exchange which you were operating at Minneapolis in competition with the "trust." It is a far cry from those days to the present, when your Universal organization stands as one of the dominant concerns in a great industry. You have abundant reasons to be proud of the achievement.

Sincerely yours,

(Signed) Crawford Wheeler,  
Associate Editor, The Tulsa Tribune.

Released January 4th



# HOUSE PETERS



Starring  
**LINCOLN  
J. CARTERS**  
Sensationally  
thrilling  
Melodrama

# The TORNADO

With an all star supporting cast

A King Baggot Production

To make the statement that House Peters would star in a greater picture than "The Storm" would be a broad assertion. However, in "The Tornado" Carl Laemmle presents a screen melodrama that gives House Peters the greatest production of his career.

"The Tornado" adapted from the famous Lincoln J. Carter melodrama, which was one of the most popular of its kind on the American stage a few years ago, is chuck full of action, romance, thrills, suspense and has a fast moving plot, that will hold you spellbound until the last fade-out. The sensationally thrilling climax in which a tornado and cloudburst sweep the country, carrying away a big log boom, wrecking a railroad bridge and sending a train to destruction, probably has never been equalled before on the screen.

House Peters, the star of the production, is undoubtedly the greatest exponent of a "he-man" character on the screen. The millions who remember him in "The Storm" will flock to see him in "The Tornado." The supporting cast could not be bettered. It includes Ruth Clifford, remembered for her excellent work in "Butterfly," Kate Price, Snitz Edwards, Dick Sutherland and Jackie Morgan.

The dramatic qualities of "The Tornado" are heightened by the majestic scenic backgrounds of a location in the wilds of Idaho, which has never been recorded before on the screen.

"The Tornado" is a super-dramatic production that will bring super-record breaking crowds.

Nationally Advertised in The Saturday Evening Post.

One of Universal's first big 12 Jewels for 1924-25

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# Not Selected--They're Just as They Come to You!

## "Single Wives"

CORINNE GRIFFITH — MILTON SILLS

Lew Tellegen — Phyllis Haver — Henry B. Walthall  
Kathleen Williams — Phillips Smalley — John Patrick

## "Flirting With Love"

COLLEEN MOORE — CONWAY TEARLE

John Patrick — Frances Raymond — Winifred Bryson

## "Tarnish"

MAY McAVOY — NORMAN KERRY

Marie Prevost — Rona'd Colman — Harry Meyers

## "In Hollywood with Potash and Perlmutter"

ALEXANDER CARR — GEORGE SIDNEY

Betty Blythe — Vera Gordon — Peggy Shaw

## "In Every Woman's Life"

VIRGINIA VALLI — LLOYD HUGHES

George Fawcett — Stuart Holmes — Ralph Lewis



*Life insurance takes care of your dependents  
when you're dead—A First National contract  
takes care of them while you're living! - -*

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W 0 8 '24

# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 22.

TORONTO, CANADA

September 27th, 1924

**VARIETY**

Wednesday, September 10th

"The Chicago Theatre added another record when 'SECRETS' without a super presentation grossed over \$60,000 last week and rolled up one of the biggest individual grosses of the season."



**NORMA TALMADGE**

*in the supreme achievement of her career*

**"SECRETS"**

*to be offered to exhibitors after*

**"THE SEA HAWK"**

now in its 4th capacity week

at the Regent, Toronto, at \$1.50 top

*Say Mister! You were told you'd get the big ones from First National! And we're coming through with both arms loaded. . . . Are you with us?*

PUBLISHED BY  
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED  
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### Appointment of H. M. Trade Commissioner at Toronto

It is announced that Mr. G. F. Braddock, a Senior Intelligence Officer in the Department of Overseas Trade, has been appointed H. M. Trade Commissioner at Toronto, in succession to Mr. F. W. Field, whose promotion to the post of Senior Trade Commissioner in Canada and Newfoundland was recently announced.

Mr. Braddock has had 17 years' varied commercial experience, and has travelled extensively both at home and abroad. He entered the service of the Commercial Intelligence Branch of the Board of Trade in September, 1914, and was promoted to his present position in September, 1920.

Mr. Braddock will leave England on October 4th to take up his duties at Toronto.

Information given to New York World it is said by the Will Hays office, Motion Pictures Distributors Association is said to have caused the exhibitors of the U. S. a great deal of harm. The dramatic editor of the World condemned all the exhibitors who are not rebating the admission tax which has been cancelled by the Government through the efforts of the M. P. T. O. of America. Published in the World was an article condemning exhibitors and this same information was broadcasted through radio. The Newark Evening News, the Billboard reports presented the exhibitors' angle in a two-column article, upholding the position of the exhibitors in this matter.

Tivoli Theatre, Hamilton, Ontario, opened its doors on Monday, Sept. 29th. The manager of the new theatre is J. Swanick of Messrs. Montag & Swanick, of the Princess, Hamilton. Company locally organized, capital \$200,000, seating capacity of theatre 1,500. The new theatre is in a downtown section of the city and has been added to the Keith chain of Canadian theatres which means vaudeville and pictures.



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SIGN CO. LTD.  
TORONTO CANADA

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MOTION PICTURE  
TRADE PAPER**

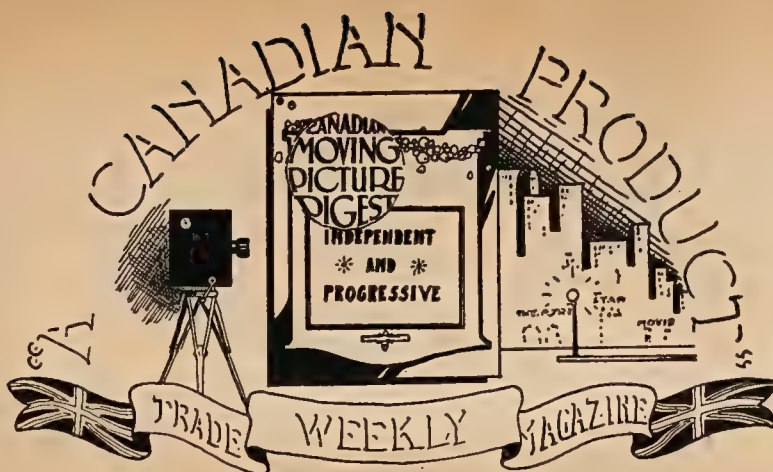
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Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

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of Canada

Vol. 16 No. 22

TORONTO, CANADA

SEPT. 27th, 1924

## ***Producer-Exhibitors***

F. B. O. is said to have leased a theatre in a building being erected on Broadway, near 46th St. New York. The necessity for owning or leasing theatres for first presentation appears to be increasing.

Although Vitagraph's production of "Captain Blood" was unanimously praised by the Trade and general press, the producers evidently were forced to lease a legitimate theatre, the Astor, New York, in order to get a showing.

Whether the "closing out" process is the result of a congestion in bookings, or a part of an elimination plan is not the question with which we are concerned. The point of emphasis lies in the fact that producers must save enough money out of their producing activities to arrange for theatres in which to get their presentation in the important centres. This is their first problem, before the securing of a studio, directors or players. One of our prominent producers was reported to have said his interest is directed towards the acquisition of theatres, there being more money in the theatre field than in the making of pictures. Real estate is collateral. Bankers and investors can feel the bricks and mortar, and land is worth so much per square foot. It has an unlimited area for marketable value, whereas, film being perishable, a million dollars worth possible of being contained in a can, according to the press agent we have had several million dollar negatives, its sale is restricted to a limited market area and dependable upon the caprice of the public.

It seems that those concerned most regarding the building of theatres by what is known as the Independent group, might be the producer-exhibitor combines. So far there has been no outward manifestation of irritation or annoyance. The Independents, who have not been able to get in, having arranged for a theatre showing on their own; book either to the circuits of the Combines or what is termed the Independent Exhibitors afterwards.

Heretofore, the field of producing and exhibiting has been restricted to First National, Fox, Paramount, Marcus Loew and the only nervousness which has been manifested outwardly has been that evinced by exhibitors who have no producer affiliations. Now with Warner Bros., F. B. O., Universal and Vitagraph seeing the necessity of a theatre attachment, we wonder if it will make any difference to those who are ambitious to hold a dominant position.

The Independent exhibitors are happy to see the Independent Producers "girding up their loins" in strength. When a company begins to take on theatre responsibilities it gives a tone of prosperity to that company. It looks as if there is some real money back of

this company, which also looks good from a standpoint of lasting. It places the various producing units of our Industry on a fairer competitive basis, and it accordingly weeds out the weaker ones. The business adopts an aid of solidity and the elements of chance are much modified and held in reign. With this introduction of stability, the conduct of the business changes and these changes introduce new personalities into the personnel of organizations. Again there is an elimination of the "weak sisters," but as "water finds its level," (I hope this quotation does not come into the realm of Einstein's Relativity, but belongs to the priori concepts of Kant's Categorical Imperatives,) "as water finds its level," we were saying, so will the eliminated ones find the strata to which they belong; and our re-organized units take unto themselves those who have the timbre necessary for the advancement era.

No individual can be responsible for this consummation. Ideas like those introduced by the Motion Picture News regarding Distribution, the ideas brought out by Irwin in his Distribution plan, the work of Will Hays in emphasizing the importance of having a dignified and respected Industry, (when you pay a man real money to advise you, you generally listen to the advice, "it costs so much" and even the most prodigal of spend-thrifts endeavors "to get his money's worth" according to his vision and capacity for getting, gentlemen,) the ideas inculcated by the M. P. T. O. of America and the united efforts on the part of exhibitors in securing Justice, the public service ideal sponsored and fostered by M. J. O'Toole, the excellent and sound ideas contributed by the Trade Press, who as onlookers see unemotionally, their reasoning faculties thereby being better able to operate rationally, the quite recent stand taken by Joseph Schenck of the Directors' Association in regard to the preservation of the health and morale of the players, all these combined have brought such stability into this Industry as there is; and is responsible for what this Industry will achieve henceforth by way of adjusting itself.

We must not forget to mention that the recent seven-leagued stride of the M. P. T. O. in inviting the C. E. A. of England to the Milwaukee Convention is the inauguration of an international understanding which may develop to such Titan strength that this Industry may be the means of disposing of the old-fashioned "diplomacy ambassador service." The screens of the various countries will talk to the governments, the people earnestly, sincerely and War with its armies of Greed and Hate will fall like Lucifer before the Hosts of Heaven, will fall before The Screen's Mighty League of Nations.

—RAY LEWIS



# Leading Circuits Book Dempsey Big First Runs Across Country

Canada and the United States Sign Up Universal  
Fighting Star

**F**RED C. QUIMBY, Sales Manager for Short Product for the Universal Pictures Corporation, reports exceptional success with the Jack Dempsey "Fight and Win" series of two-reelers. One of the surprising features of the sale of these unusual subjects is the extent to which they are being booked by the largest theatre circuits in the country.

On top of the recent sale of the series of ten two-reelers to the entire chain of Famous Players houses in Canada, Universal reports bookings on the Dempsey pictures by the following big circuits: Stanley Mastbaum circuit of Philadelphia, the Sanger Amusements of New Orleans, the Pantages Vaudeville circuit of the west coast, the Asher Brothers' circuit of Chicago, the Lubliner & Trintz circuit of Chicago, and the West Coast Theatres, Inc.

The fact these big circuits have sewed up the Dempsey pictures is regarded by the Universal sales executives as proof positive of the high box-office value of the series. Most of these bookings were made on the strength of the first three or four of the series. Succeeding pictures in the group of ten have been even better than the first, as reported by pre-viewers on the Pacific Coast and by those who have seen later numbers in the series.

Not only have the Dempsey pictures taken hold with the big circuits, they also are being signed up right and left by the leading independent first run houses throughout the country.

Quimby announces the following list of big theatres which have booked the Dempsey series:

New Paris, Chicago, Ill.; Nemo, Johnston, Pa.; Globe, McKeesport, Pa.; Amusa, Winston Salem, N. C.; New, Little Rock, Ark.; Regent, Washington, Pa.; Fugazy, New York Peoples, Chicago, Ill.; Rex, Indiana, Pa.; Elks, Du Bois, Pa.; Garden, Muskegon, Mich.; Auditorium, Hastings, Nebr.; Alhambra, E. Liberty, Pa.; Strand, Stamford, Conn.; Princess, Fargo, N. D.; Bishop, Hoboken, N. J.; Lyric, Huntingdon, W. Va.; Majestic, Houston, Tex.; Suffolk, Holyoke, Mass.; Princess, San Antonio, Tex.; Ideal, Columbia, S. C.; Strand, Kokomo, Ind.; New Bucklin, Elkhart, Ind.; Opera House, Galt, Ont.; Elite, Waukegan, Ill.; Comedy,

Baltimore, Md.; Parkway, Madison, Wisc.; Tower, St. Paul, Minn.; Princess, Toledo, O.; Liberty, Long Beach, Cal.; 12th Street, Kansas City, Mo.; Rialto, New York; Orpheum, Halifax, N. S.; Hippodrome, Cleveland, O.; Lyric, Lima, O.; Newark, Newark, N. J.; U. S., Patterson, N. J.; Strand, Erie, Pa.; Merrill, Milwaukee Wisc.; Rialto, Ft. Worth, Tex.; Ogden, Ogden, Utah.; New Montauk, Passaic, N. J.; Empire, Syracuse, N. Y.; Miller, Wichita, Kan.; Hippodrome, Pottsville, Pa.; New Film, San Francisco, Cal.; New Mission, San Francisco, Cal.; Tivoli, Jersey City, N. J.; Grand, Terre Haute, Ind.; Rex, Regina, Sask.; American, E. Liverpool, O.

## Here's An Idea

### For Film Contest

What film players make the handsomest couple in filmdom?

The very suggestion of such a contest is bound to start arguments in every city, town and hamlet. Nevertheless the idea is intriguing and it does no harm to speculate on the results of such a contest.

Those who have pre-viewed Thomas H. Ince's forthcoming First National attraction, "Christine of The Hungry Heart," declare that there are fewer couples more handsome than Clive Brook, the English actor, and Florence Vidor, who play prominent parts in the production.

Mr. Brook appears as "Dr. Alan Monteagle," a famous specialist who is the second husband of the beautiful "Christine," played by Miss Vidor. The story of their amazing romance, adapted from the novel of Kathleen Norris, is one of the most original that has been filmed in many days.

Other players of note in the picture are Warner Baxter, Ian Keith, Walter Hiers and Dorothy Brock, the child player.

## Percy Marmont Beaten By Mob "Idle Tongues"

Percy Marmont has an entirely new role in Thomas H. Ince's First National picture, "Idle Tongues," which is to be released soon. In this photoplay, from the novel "Doctor Nye," by Joseph C. Lincoln, Marmont is the victim of a mob, is beaten and dragged about the streets and finally left for dead.

## Joe Bonomo Signed Universal Serial Star

**J**OE BONOMO, famous as the world's champion strong man, and noted as Professional wrestler, film stunt expert, and teacher of physical culture, has been signed for five years by Universal as a serial feature player. He will begin his first picture under the new contract when he appears in a forthcoming circus chapter play, in which he will play the strong man and lion tamer, the leading role in the piece.

Bonomo first achieved note in New York, when he was declared the world's most perfectly built strong man type in the world wide contest held by Bernarr MacFadden, physical culture authority. He took up professional wrestling, then traveled as a lecturer and teacher of physical culture. Following this he was brought to Universal City, where he appeared in a number of picture features, including such serials as "Beasts of Paradise" and "The Iron Man."

Bonomo, though only in his twenties, has had an eventful career. The son of Joseph Bonomo, the millionaire "Salt Water Taffy" King of Coney Island, he was educated in a private military academy, where he became a star football player. He was sent to West Point, where he played full-back for two years, then left to engage in professional athletics.

His strength is enormous; he can lift 2600 pounds, bend iron bars, and perform other spectacular feats; besides which he is a formidable wrestler, a speedy boxer, a "stunt man" of great cleverness.

"I saw 'The Hunchback of Notre Dame' at the Court theatre in Wheeling, W. Va., last Saturday. It is great—great like the work of nature, Niagara Falls. To see it once is not enough. I shall not miss the opportunity of seeing it again."

—Mrs. N. Taneyhill,  
Barnesville, Ohio.



Before Buying Pictures Read The Digest Advertising Pages.

# Pictures in Toronto

By HECTOR CHARLESWORTH

THE picturization of Thomas Hardy's great tragedy, "Tess of the D'Urbervilles" is one of the most interesting of the recent attempts in screen production. It recalls Mrs. Fiske's splendid performance as Tess on the legitimate stage twenty-five years ago. In consideration of both, one must realize that the feeling of a tremendous, overwhelming fate against which the helpless beings cannot struggle, existing as it does solely in the mind and style of the novelist, cannot be transferred to stage or screen. But the handling of the story and the characters offer sufficient interest and scope to justify dramatization in either form. Of the picture one or two criticisms may be made from a psychological point of view, in considering it in its relation to the novel. Among the beauties of Hardy's Tess, which one feels could have been used to greater advantage in screening, are her dominant characteristics of country simplicity and classic calm. She is not at any time a very passionate heroine, her emotions are slow and strong, and the dramatic point is reached when in the steady strength of her deep nature she feels that the wreck Alec has made of her life can only be avenged by his death. Then again, that this calm resolve to kill him can be expressed and made justifiable to an audience in pantomime, without the necessity of creating a scene of anger, has been proven by Mrs. Fiske's performance, where the whole working of her mind was expressed in silence. The changes in attitude and handling make an entirely new Tess for the screen and not quite so impressive. Yet considering the film by itself it is a very satisfactory production. Blanche Sweet has a wholesome charm and a capacity for emotional expression that admirably suit her for the role. The scenes showing the early youth of Tess and the tender love-passages with Angel Clare show her at her best. She achieves tragic dignity in the final scenes of resignation to death upon the scaffold. The heated outbreak against Alec, resulting in her killing him with a knife, comes down a little from real elevation of the surrounding scenes, but yet carries with it an air of conviction. Miss Sweet is surrounded by a very able cast. Outstanding among them is the performance of Stuart Holmes as the degenerate Alec D'Urberville. With the viciousness of the character he mingles a humanizing grain of

decency in a most admirable manner. Conrad Nagel as the priggish Angel Clare is perhaps a little stiffer than necessary, but yet gives a good performance. George Fawcett as the heroine's drunken father gives, as always, a splendid characterization brief though the part is, and several others show up well in minor roles. The direction on the whole is good, but lacks distinction. One regrets that Miss Sweet, portraying as she does a girl brought up and living in the lowest reaches of poverty, should allow herself to be carried away by a taste for stylish dress.

\* \* \* \*

ACTING seems to triumph over direction in "Flowing Gold," the Richard Walton Tully film version of the Rex Beach story. On the whole it seems a muddled sort of picture, with an over-use of contrast and an under-use of the dramatic material at hand. The only real use made of the vast subject of oil development is a dragged-in scene at the end of a flood in which burning oil on the top of the water causes momentary peril to the hero and heroine. The vague and casual use of unexplained technical terms in the beginning is apt to leave the audience bewildered for a time, without convincing anyone that the director himself knows much more of what they mean. But the acting of the entire cast is beyond a question excellent. The story tells of the discovery of oil fields in Texas, and the consequent rush of speculators and adventurers, and the sudden making and losing of fortunes. A penniless soldier of fortune comes to the town to pick what he may from the money so rapidly shifting from hand to hand around him, and also to avenge a wrong done him by the younger member of the leading banking firm. To earn a little money he takes over the commission of delivering certain valuable jewels to a family on the outskirts:—the first to strike oil, and dizzy with their sudden rise from extreme poverty to great wealth. In doing so he has a "run-in" with his old enemy, but earns the affection and trust of a wealthy jeweler and an old oil-man, who help make him a big figure in the oil business. The daughter of old Briskow, a passionate, yet uncouth girl, falls in love with him, the more so as he very gently guides her and enables her to fill her position as a wealthy girl with dignity. However she is jealous of another maid in whom he takes a

kindly interest; but this difficulty, along with his old quarrel are finally overcome. Anna Q. Nilsson's performance as Allie Briskow is the saving of the film. The passion and sullen pride, and the never-failing sympathy of her characterization could not be bettered, and throughout she displays a quality of intellect and imagination all too rare on stage or screen. Milton Sills does not achieve such a success as in the "Sea Hawk" but of course the role does not offer such fine opportunities, and is rather too good to be true. Bert Woodruff, Charles Sellon, Josephin Crowell, Alice Calhoun, Crawford Kent and Cissie Fitzgerald all give excellent performances, and John Roche is unexpectedly good as a lumbering bumkin.

## Slow Process Film

Nothing I have seen on the screen lately has interested me more than the new slow process films by which the actual technique of the participants in the international tennis matches overseas is presented at so deliberate a pace that any spectator can grasp it with fascinating ease. The interesting thing about it is that the players look much more graceful under this speed-reducing system of picturization than they do as actually seen by the human eye; or when normal speed is depicted on the screen. If there is anything most ghastly than an instantaneous "still" of a woman tennis player I have not encountered it; whereas these slow process pictures give a sense of the fine inner rhythm of physical exertion which is felt rather than actually seen when we witness the performances of a good tennis player or other type of athlete.



Go gle



# New Yorkers Drink Sumptuously On 17,000-Ton Floating Cafe at Anchor 15 Miles Off Fire Island

Where Open Saloon Is Running on City's Ocean Highway



This map of the coast of Long Island shows the approximate location of the 17,000-ton ocean liner converted into a huge saloon which is anchored off Fire Island. The vessel is reached by yachts and speed launches from Great South Bay and the New Jersey coast. Some of them are said to come from Great Point Bay, around Montauk Point.

Wine, Women, Jazz and  
Revelry Turn Night to  
Day on Mystery Ship  
Flying the British Flag  
\$5 'Cover Charge';  
Drinks \$1 to \$2.50

Movies Begin at Midnight;  
Friedrich der Grosse  
Silverware and Linens

By Sanford Jerrill

## BIG FLOATING HOTEL IS REPORTED OFF COAST

Continued from First Page  
...There is nothing they could do to prevent the party from being held...  
...The party was reported to be a success...  
...The party was reported to be a success...  
...The party was reported to be a success...

## Floating Jazz Bar 15 Miles Out

Ex-Ocean Liner Is Hotel, Dance and Boozing  
Resort for High-Rollers of Both Sexes  
The presence of a 17,000-ton ocean liner...  
...The party was reported to be a success...  
...The party was reported to be a success...

## FLOATING COUNTRY CLUB BEYOND 3-MILE IMAGINATION

Oasis on Ocean Real as Ponté de Leon's Found  
Youth—Drifting in Gulf Stream of Champ  
With Mermaid Caddies and Racing Seaborn

By WHARFORD BARRELL

## SEA RUM PALACE 15 MILES OUT THOUGHT VON STEUBEN

A floating saloon...  
...The party was reported to be a success...  
...The party was reported to be a success...

## COAST GUARD ACTS TO CLOSE CABARET

Continued from First Page  
...The party was reported to be a success...  
...The party was reported to be a success...

## Uncle Sam Shocked but Helpless At Sumptuous Floating Barroom Found on Liner Off Fire Island

Said to Fly British Flag and  
Distribute Jazz and  
Booze All Day

English Consulate Greatly Dis-  
turbed Promise to  
a Settlement

Continued from First Page

## RUMMY LORELEI LURES TO LIMIT

Direct of the Bottle Ship Down  
Says at Coast Line at  
Two a Day

Continued from First Page

## U. S. Orders Coast Guard To Ferret Out Cabaret Ship

Inquiry Designed to Learn  
Name of Craft Where  
Wealthy Do Drinking;  
Britain May Be Asked

Officials Contend  
Laws Are Broken

Continued from First Page

## 'RUM-JAZZ SHIP' NOT EVEN SIGHTED

(Continued from First Page)  
...The party was reported to be a success...  
...The party was reported to be a success...

## MAY PROTEST TO BRITAIN

Marshall Says He Can Do Nothing  
but Captain, Jacobus  
Sichmann of Vessel

Continued from First Page

## Customs Acts Violated by Boats Taking Passengers to Mysterious Vessel; Dry Force Not to Act

By Sanford Jerrill  
...The party was reported to be a success...  
...The party was reported to be a success...

## COAST GUARD ACTS TO CLOSE CABARET 15 MILES OUT AT SEA

Cutter Ordered to Search for  
Palatial Floating Saloon  
Off Long Island Coast

Continued from First Page

## WANT DRY BAN OFF 2 BROADWAY CAPES

Boats Tell Court They Could  
Be Rent Plantation and  
Main Rouge Cabaret

Continued from First Page

## PALATIAL FLOATING SALOON ANCHORED OFF FIRE ISLAND HAS NIGHTLY REVELS

(Continued)  
...The party was reported to be a success...  
...The party was reported to be a success...

## COAST GUARD ACTS TO CLOSE CABARET 15 MILES OUT AT SEA

Cutter Ordered to Search for  
Palatial Floating Saloon  
Off Long Island Coast

Continued from First Page

## CABARET OFF L.I. SHORE ON VESSEL

Prohibition officials in New York  
admitted they could do nothing to  
stop the trade of a so-called float-  
ing cabaret fifteen miles off the  
Fire Island, L. I. Night. The story  
of the ship's presence was given to  
them during the day, and R. Q. Man-  
rick, Director of Prohibition, ad-  
mitted that it might be true.

Continued from First Page

The Sec

The Picture that  
Theatres are Talking  
"Wine"! "Wine"

A Sparkling, Bubbly  
of Excitement

Exploitation Un-  
Read the names in the  
director and the trademark  
made good.

Capitalize Now,  
Talking about Wine

Universal—the best



# It's Out!

DAILY MIRROR

The World

The New York Times

## To the Public:

In order to clear the mystery created by my nameless ship, now outside the 12-mile limit, I have decided to offer everybody a chance to inspect it. If you want to see this ship, its rollicking crew and its unusual equipment, if you would join the gay, jazz-mad crowds on its decks, see the joy-lit ferries taking noisy early morning parties to and from it, go to the manager of your favorite motion picture theater and whisper "Show me WINE." He will do the rest.

Ca.  
Twelve Mile

## To the Public

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THE NEW YORK HERALD  
New York Tribune

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## Picture Firm Uses Floating-Bar Story as Publicity for Film

An advertisement signed by the "Captain of the Twelve Mile Limit Cafe" which appears in the amusement columns of newspapers to-day, is publicity for a forthcoming picture of the Universal Pictures Corporation, an officer of that firm acknowledged last night, and not an advertisement for the floating cabaret discovered by Sanford Jarrell, of The New York Herald Tribune staff.

In fact, Robert H. Cochrane, vice-president of the Universal Pictures Corporation, wished it to be understood distinctly, that the advertisement had no intention of being taken seriously.

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Captain of the Twelve Mile Limit Cafe.

your favorite motion picture theater and whisper "Show me WINE." He will do the rest.

Captain of the Twelve Mile Limit Cafe.

## MOVIE COVEYS CAFE SHIP

Sanford Jarrell, of The New York Herald Tribune staff, has discovered a floating cabaret, now outside the 12-mile limit, which he has named "The Twelve Mile Limit Cafe." The cabaret is a small, white, two-story building, with a red roof and a white railing. It is situated in the middle of the ocean, and is surrounded by a large crowd of people. The cabaret is owned by a man named "The Captain of the Twelve Mile Limit Cafe." The Captain is a man of about 40 years of age, with dark hair and a mustache. He is wearing a white shirt and a dark tie. He is standing on the deck of the cabaret, and is looking out at the sea. The sea is a deep blue color, and there are white clouds in the sky. The sun is shining brightly, and the water is calm. The cabaret is a very nice place, and it is a very interesting sight. It is a very good idea to go to the cabaret, and to see the Captain. It is a very good idea to go to the cabaret, and to see the Captain. It is a very good idea to go to the cabaret, and to see the Captain.

Featuring  
**CLARA BOW**  
FORREST STANLEY  
ROBERT AGNEW  
MYRTLE STEDMAN  
HUNTLY GORDON  
WALTER LONG

DIRECTED BY  
LOUIS GASNIER



# Buy in sight!



## Famous Players Canadian to Issue \$750,000 Through Royal Securities Corp.

Statement Claims Company Practically Controls Motion Picture Business in Canada.

FAMOUS-Players Canadian Corporation are making an issue through Royal Securities Corp., of \$750,000. Total authorized capital \$17,500,000 of which \$13,630,000 outstanding. Authorized capitalization under Federal charter as follows: First and general mortgage bonds \$2,500,000; first preferred cumulative \$6,500,000 8 per cent shares; \$1,000,000 in 8 per cent shares second preferred cumulative; \$7,500,000 common shares. The Statement's information is to the effect that the whole of the common stock is outstanding as well as the second preferred shares. Fifty-one theatres operated by Famous-Players Canadian have a seating capacity of about 60,000. Sixteen of the theatres owned or controlled are in Toronto, ten in Montreal and the remainder across the Dominion.

The official statement issued Sept. 10th announcing issue of \$750,000 6½ per cent first and general mortgage 1943 sinking fund bonds at 99. Net earnings for nine months ending May 31st, 1924 greater than the net revenue for the whole previous fiscal year, ending August 31st, 1923. Gross revenue for nine months ending May 31st, 1924 amounted to \$3,280,257, as compared with \$3,403,705, covering a 12 months period ending August 31st, 1923 and \$2,686,458 in 1922. Operating expenses including interest on mortgages, bank interest and miscellaneous charges \$2,774,123 for nine months against 12 months of 1923 with charges totaling \$2,991,559 and 1922 charges totaling \$2,291,283. The profits of operation were therefore over one half a million and after deducting for depreciation \$177,000, the net profit for the nine months ending May 31st, 1924 were \$289,134. Net profits 1923 for 12 months period \$379,935, net profits 1922 for 12 months \$294,689. Balance sheets give total assets as follows \$15,084,451 comprising properties and accessories value \$5,167,765, franchises, leaseholds, contracts \$8,599,758. Investments in affiliated companies \$368,792, accounts receivable \$283,778; supplies \$15,278, expenses prepaid \$134,453 deferred charges \$325,200; cash \$189,422, liabilities as follows capital accounts \$12,500,000. Funded indebtedness \$980,000, mortgages \$616,140, accounts payable \$343,674, portion belonging to minority: shareholders surplus \$253,667.

Security for mortgage bonds includes Capitol Theatres, Montreal, Winnipeg, Calgary, Vancouver—Palace and Regent theatres Toronto and Algoma; Sault Ste. Marie. A floating charge against all other assets. Another statement of importance emphasizes that the Famous-Players Canadian Corporation, Ltd., Toronto now "practically controls the motion picture theatre business in Canada."

### "Chorus Lady" Not Loud Played by Margaret Livingston

A RECENT issue of a well known national weekly carried an article on James Forbes' play, "The Chorus Lady," describing the chorus girl of that day as a "loud, flamboyant person, who was unmistakably a chorus girl . . . and nothing else." "The chorus girl of to-day," the article goes on to say, "is a much different girl . . . she has met on common ground with other girls. A show girl can not, as a rule, be 'spotted' in a crowd now as she could some fifteen years ago. Should this play be produced today," continues the writer, "it would have to be changed a great deal." . . . and that is just what has been done in Margaret Livingston's first starring picture, a screen version of "The Chorus Lady."

Miss Livingston has made of Pat a modern girl . . . not much different than the average young woman of to-day. She dresses with taste; knows how to behave in public; is sweet and amiable most of the time; dances, goes to parties like other young folks, and when the occasions demand it, is fully capable of sacrificing herself for another's happiness.

To-day the term that is more in use than "chorus girl" is "Follies girl." It is a Follies girl that Miss Livingston trips across the silver sheet in the stage scenes of the picture.

Playing with Miss Livingston in this Producers Distributing Corporation release are Alan Roscoe, Virginia Lee Corbin, Lillian Elliott, Lloyd Ingraham, Eve Southern, Philo McCullough and Mervyn LeRoy.

#### WANTED

Theatre in Ontario town of 4 or 5 thousand population. Write all particulars to BOX 18, DIGEST.

#### Stop the Press News

BRITISH Trade paper all in favor of C. E. A. attending Milwaukee convention of M. P. T. O. in May.

Agitation started against broadcasting of picture reviews, one critic took occasion to Radio his "knock" of certain picture, another editor roasted exhibitors re-admission tax. Free speech may be justifiable, if you are telling the truth, every man entitled to his own opinion providing he does not seek to influence others to believe as he does.

M. J. O'Toole, president of M. P. T. O. and Sydney S. Cohen, director, are arranging to secure the co-operation of theatre owners across the U. S. in an effort to get out voters in the coming presidential elections. Rotarian societies also lending their aid.

Famous Players Canadian deny that they are seeking theatres in England, meanwhile the press have begun a gentle agitation, the Kinetograph represents Adolph Zukor of Famous-Lasky as the head of this enterprise.

The Exhibitors of Toronto are holding an Exhibitors' Stag Party of the M. P. T. O. of Canada at the King Edward Hotel, Toronto, on Thursday, October 2nd, 1924. Among the stags 'tis said there will be one "little deer" which means the party can't be rough, Oh, dear!

#### WANTED

To buy quick—150 Theatre Chairs, LORETTA THEATRE, 336 PAPE AVENUE, TORONTO.

*The picture of the hour!*

**WINE**

*The real thing!*

Before Buying Pictures Read The Digest Advertising Pages.

## Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL, Oct. 2nd—This business of Flappers on the screen is getting rather tiring. The picture is always too pretty. The flapper is always too successful in defying every convention with an airy grace, in getting into and out of all sorts of compromising situations with an ease as uncanny as it is unnatural. The idea of the producers seems to be to take as many books as they can find that deal with the younger generation, and then, with a sublime disregard for the aims and intentions of the author, to turn the story into a glorified flapper romance.

The dear young thing invariably smokes cigarettes with the abandon of a veteran of fifty. She says things and does things that are inherently vulgar, but her way of saying and doing them is touched with the veneer of a false refinement, and she never makes egregious faux pas of being naturally unnatural. On the other hand, she is unnaturally natural. There is too much suggestion of being to the manner born when it comes to handling young men with elemental passions badly in leash and only a hazy idea of the difference between a passionate lover and a rather unpleasant sort of a cad.

\* \* \* \*

In "Wine of Youth" at the Palace this week, there is a refreshing departure from the typical sort of flapper film indicated above. "Wine of Youth" is based upon Miss Rachel Crothers' invigorating novel, "Mary the Third." Miss Crothers strove to indicate that the younger generation was in danger of unnecessarily hurting its parents in its des-

perate endeavour to demonstrate its inalienable right to independence. But if the producer had followed the ordinary line, this theme would have been obliterated in an eager effort to display flapperdom in a riot. This particular picture, however, is very much more honest to the author than the majority. It does not, on the one hand, seek to over-emphasize the flapper atmosphere, while on the other it does not seek, and with no little success, to do some measure of justice to the author's idea in the novel.

Miss Eleanor Boardman is entrusted with the role of the heroine, and in a part that is bristling with difficulties, inasmuch as any over-acting would ruin the portrait, she succeeds in giving us a well-proportioned impression of Miss Crothers' Mary, and at the same time in conveying the problem that besets the flapper who is eager to drink the wine of youth but not anxious to get drunk in the performance.

Dainty Pauline Garon has a straight flapper role to play. It seems to me that this clever young French-Canadian movie actress can give some of her seniors a good lesson in restraint. Whatever Miss Garon does, she does with a certain flavor of refinement—a suggestion that, despite her flapperdom, her intent to be free, her impatience with the restraints of a past decade, she never forgets that she is a woman and that of woman something in the nature of grace and refinement is naturally expected. In this film she acts naturally, but not vulgarly, as so many movie actresses portraying

flappers do. It is rather the thoughtless ebullience of youthful spirits one sees in her action and her attitude.

The quarrel between the parents towards the end of the picture will strike a most homely and natural note for many. It is really extremely well done, and it fits in naturally with the action and the development of the plot. Perhaps there are too many indications here and there of attempts to go the author one better, to point a moral visibly; but one may forgive them if only for the quite unspoiled portraits Miss Boardman and Miss Garon draw.

\* \* \* \*

THE Imperial has one of the best comedies seen on the screen for many a long day. It is entitled, "Hold Your Breath," and it is rich in thrills and in comedy situations, with an exceptional measure of plausible situations that develop into hilarious occurrences while you wait. Dorothy Devore, Tully Marshall, Priscilla Bonner and Walter Hiers share the honors in this film, which is designed solely to amuse, and which does so because nothing is overdone save when exaggeration is obviously essential and clearly intended.

\* \* \* \*

THE new Warner half-million dollar theatre has not yet made itself apparent, even in plans. We have had the news story over the wire, and that is all. But wherever it is to be built, it will be another movie house too many—and we have half a dozen too many, as it is. Will investors never learn sense?

Sam Bloom,  
Rivoli Theatre,  
Toronto.

Confidentially Sam:

Aren't you glad you controlled your bookings long enough to book "Tip Top Entertainment," from Producers' Distributing Corporation, 100%. "I sure am" shouts Sam—Montreal.

JOE PLOWRIGHT

(Formerly W. W. Hodgkinson)





## Auditorium, Ottawa, Has Unique Projection Installation for Pictures

A remarkable projection installation has been made in the Auditorium at Ottawa, Ontario, for the presentation of special film attractions, which started with "Dorothy Vernon of Haddon Hall" during the week of September 22, performances being given only once each evening with no matinees. The equipment, as installed by Wells Bros., projection engineers, gives a throw of 175 feet, this being the longest moving picture throw in Canada to-day and probably the longest in the world at the present time. Two specially-built projectors, have been installed in a portable booth of steel construction, the optical ray being practically level, the nearest point to the ground floor being 6 feet 3 inches.

Very powerful generating equipment has been constructed for the Ottawa Auditorium to take care of the long-throw problem, this being a 125 horse power motor of Westinghouse type, driving a 32 kilowatt Westinghouse generator, developing 300 amperes at 120 volts. In the average theatre, according to C. C. Wells who was in charge of the installation, the usual equipment comprises a 5½ kilowatt set, providing 75 amperes at 75 volts. Because of the intense arc, the pictures have to be projected slightly faster than the usual rate on account of heat tendencies. Carbons used are of German manufacture, these having a special core and copper coating. The two projectors have telescopic anastigmat lenses corrected for chromatic aberration, these being the Gundlach-Manhattan design, the focal length being 13½ inches with 2½ inch opening. For the exact focusing of the picture, the projectionist uses binoculars which are specially fitted to the head so that the operator can use both hands for machine adjustment. The screen was made of 10 oz. army duck, to prevent sway, this being covered with nine coats of blue-white pigment of special content. The surface area of the screen

in the Ottawa Auditorium measures no less than 344 square feet, as compared with 192 square feet, the size of the average theatre screen. This screen measures 25 feet across.

The only other unusual projection throw to be carried out in Canada was that for the Toronto Arena Gardens some years ago, which was also engineered by Wells Bros. This was 228 feet and was the second longest on record, according to Mr. Wells, the longest being that of 300 feet which was made in Madison Square Garden, New York, for a short time.

One of the first ventures of Wells Bros., was in the promotion of "Circle U Ranch" as a road show in Canada, this being followed by another Western film production, "101 Ranch." They were also identified for years with the late William Cranston of Toronto in the tours through the Dominion of "Birth of a Nation," "Intolerance," "Hearts of the World," "Broken Blossoms" and other features.

### "The Sea Hawk" Starts On Its Canadian Tour

Now that "The Sea Hawk" has proven itself as a powerful box office magnet at the Regent Theatre, Toronto, where it is now in its fifth week and playing to capacity houses, First National announces bookings in other key cities of the Dominion. The Montreal Capitol will commence a two weeks engagement on October 19th. Other extended runs are announced for the Auditorium, Ottawa, October 20th; Casino, Halifax, October 6th; Gaiety, Fredericton, October 13th; Quebec City, November 2nd; Savoy, Hamilton, October 13th; Western bookings will be announced shortly.

"Secrets," the second of First National's big specials, will be given its Canadian premiere at the Palace Theatre, Montreal, commencing October 5th.

### Universal Signs Vaudeville Star In Desmond Play

GEORGIA GRANDEE, who has been a well known figure in vaudeville for three and a half years under the name of Georgia Coan, with the act of Cook and Coan, is the latest newcomer into pictures from the "big time."

He has been engaged by the Universal Pictures Corporation to play the second role of importance with William Desmond in his new Universal starring production, "The Meddler," directed by Arthur Rossan. This is Grandee's first motion picture engagement and in the opinion of Desmond and others he is such a rare type as to be an absolute "find." He is short, extremely slender, dark haired and dark eyed.

He plays the role of valet to the hero, a comedy characterization full of subtlety and humorous interest. Only a few weeks ago he finished a successful tour over the Orpheum Circuit.

Jack Daugherty, star of serials and features made by Universal, to play a second principal male role with William Desmond in "The Meddler."

Other members of the cast are Kate Lester, Dolores Rousay, C. L. Sherwood, Claire Anderson, Albert J. Smith and Donald Hatswell.

The Desmond company has left for location at King City, California, where scenery never before photographed and picturesque in character will be used for backgrounds.



HALL & DUERR, Architects

## Theatre Specialists

Sale and Purchase of Theatres Negotiated

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# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*To Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, comes Peter Godolphin, insulting and threatening, to forbid Oliver's marriage with his sister, Rosamund. Rosamund's guardian, Sir John Killigrew, Peter reports, is unwilling that his ward would wed a "pirate." Sir Oliver knows the real opposition from Sir John arises from a matter of conflicting land interests; and Peter unwittingly lets out the fact that his own interests, too, are involved.*

## CHAPTER I—Continued

"Soho!" crowed Sir Oliver. "Now at last the sun of truth peeps forth from all this cloud of righteous indignation at my bad Tressilian blood and pirate's ways! You, too, are but a trafficker. Now see what a fool I am to have believed you sincere, and to have stood here in talk with you as with an honest man."

His voice swelled, and his lip curled in contempt that struck the other like a blow.

"I swear I had not wasted breath with you had I known you for so mean and pitiful a fellow."

"These words—" began Master Godolphin, drawing himself up very stiffly.

"Are a deal less than your deserts," cut in the other, and he raised his voice to call—

"Nick!"

"You shall answer for them," snapped his visitor

"I am answering now," was the stern answer. "To come here and prate to me of my dead father's

dissoluteness and of an ancient quarrel between him and yours, to bleat of my trumped-up course of piracy and my own ways of life as a just cause why I may not wed your sister, whilst the real consideration in your mind, the real spur of your hostility, is no more than the matter of some few paltry pounds a year that I hinder you from pocketing. A God's name, get you gone!"

Nick entered at that moment.

"You shall hear from me again, Sir Oliver," said the other, white with anger. You shall account to me for these words."

"I do not fight with—with hucksters," flashed Sir Oliver.

"D'ye dare call me that?"

"Indeed, 'tis to discredit an honorable class, I confess it. Nick, the door for Master Godolphin."

## CHAPTER II

### ROSAMUND

Anon, after his visitor had departed, Sir Oliver grew calm again. Then being able in his calm to consider his position, he became angry anew at the very thought of the rage in which he had been, a rage which had so mastered him that he had erected additional obstacles to the already considerable ones that stood between Rosamund and himself. In full blast, his anger swung around and took Sir John Killigrew for his objective.

He bellowed for Nick and his boots

"Where is Master Lionel?" he asked when the boots had been fetched.

"He be just ridden in, Sir Oliver."

"Bid him hither."

Promptly, in answer to that summons, Came Sir Oliver's half-brother — a slender lad favoring his mother, the dissolute Ralph Tressilian's second wife. He was as unlike Sir Oliver in body as in soul. He was comely in a very gentle, almost womanish way; his complexion was fair and delicate, his hair golden, and his eyes of a deep blue. He had a very charming strippling grace—for he was but in his twenty-first year—and he dressed with all the care of a court gallant.

"Has that whelp Godolphin been to visit you?" he asked as he entered.

"Aye," growled Sir Oliver. "He came to tell me some things and to hear some others in return."

"Ha! I passed him just beyond the gates, and he was deaf to my greeting. 'Tis a most cursed, insufferable pip!"

"Art a judge of men, Lal?"

Sir Oliver stood up booted.

"I am for Arwenack to exchange a compliment or two with Sir John."

His tight-pressed lips and resolute air supplemented his words so well that Lionel clutched his arm.

"You're not—you're not—"

"I am."

And affectionately, as if to soothe the lad's obvious alarm, he patted his brother's shoulder.

"Sir John," he explained, "talks too much. 'Tis a fault that wants correcting. I go to teach him the virtue of silence."

"There will be trouble, Oliver."

"So there will—for him. If a man must be saying of me that I am a pirate, a slave-dealer, a murderer, and heaven alone knows what else, he must be ready for the consequences. But you are late, Lal. Where have you been?"

"I rode as far as Malpas."

"As far as Malpas?"

Sir Oliver's eyes narrowed, as was the trick with him.

(To be continued.)

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Vol. 16, No. 23.

TORONTO, CANADA

October 3rd, 1924

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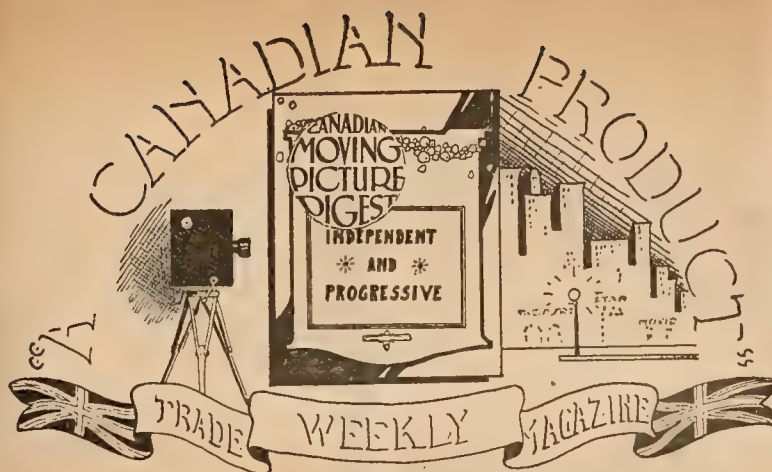
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## "Money or Your Life"

IN this business we have acquired a sense of humour that sometimes occasions a laugh at the expense of the other fellow. The old reliable "laugh and the world laughs with you" holds just as true today as on the day someone put the idea into words. However, we should be considerate enough to enjoy our laughs without making the other fellow pay for them. This is all apropos of our witticisms in regard to "crying exhibitors," "hold-up artist exchanges," but why enumerate, you are as familiar as I am with the various delicate expressions this Industry has given birth to. Now whether there are "crying exhibitors," or "hold-up artists' exchanges" can only be proved by facts and not by hearsay. Here is a letter, one of several which has been received, which I submit to you as exhibitors and exchanges for consideration.

Aug. 9, 1924.

Mr. Editor,  
Motion Picture Digest,  
Toronto, Ontario.

Dear Sir:

I am enclosing a copy of a letter received a few days ago from the Winnipeg Exchange of the ————. ———— is a town of about 2,800, the greater part of which are foreigners. It is mostly dependent upon the timber resources which is fast diminishing.

I have two theatres across the river on the American side to compete against. The theatre business is such that with my little house here I am only nicely getting by through hard work. The present outlook for the coming fall and winter is none too bright, yet, the ——— people say that I must either contract for their product at their own prices, or they will enter my territory against me.

Is not their letter a challenge to every big and little exhibitor from coast to coast in Canada to fight a company that uses such contemptible means to secure business? In sending this to you for your consideration I believe it is a matter that should be looked after in the interests of the Motion Picture Industry of Canada.

Yours very truly,  
(Sgd.) ————

Here is a copy of the letter which the manager of ———— received from ————. We have omitted the names for the present.

Winnipeg, Man.

July 29, 1924.

Dear Mr. ————:

We have your recent communication, advising that

the prices we have set on our new programme are too high and we are at liberty to sell them to your "opposition."

I also have come to another decision in this matter. I am firmly convinced that, considering the high quality of this program, including such pictures as ————

(The pictures named are not likely to ever play this house under any circumstances and one is under consideration for production,) the prices we are asking are entirely within reason and your ability to to pay. We ask only a fair percentage of what you do at the box office and your offer of an average of \$30 for such pictures in a town doing the business you are doing is absurd.

Now Mr. ————, I want to have a thorough understanding with you in this matter. It is my job as manager of the Winnipeg office to arrange for distribution of our pictures, on terms fair to you as an exhibitor and also fair to us. I feel that in the past I have not secured from ———— the amount of representation and the amount of revenue to which the superior quality of ———— pictures entitles us. To put it more plainly, in the year I have been in charge of this office, our revenue from ———— has averaged \$12.26 a week (\$637.50 total for the year) so you can readily appreciate that the loss of this revenue will not materially affect the standing of my office. Moreover, even more important than the revenue is the loss of representation to which we feel we are entitled.

There is no doubt that the people of ———— will want to see at least some of our new Fall programme, but if we abided by your decision in this matter this would not be possible. However, we have no intention of so doing. This is to notify you that in the event we are unable to get together with you on a basis fair to us, I will carry through plans to show at least the best of these pictures to the people of ———— through other channels.

To express my views in this matter very frankly, I am about "fed up" on the old bunk about ———— being "opposition" and have no intention in the future of losing revenue out of ———— on such pictures as ———— and a score of others, because they have previously been shown in ————. It's unfair to us and to the people for whom you are providing entertainment.

The quotations I made to you on your last visit will stand until the end of this week, with the exception that I am willing to include ———— with the

(Continued on page 4.)

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## Surprising Legal Tangle Develops Showing "Hunting Big Game in Africa"

**Universal's Feature  
Scores Big Success  
Auditorium — Ottawa**

A surprising legal tangle developed in Ottawa, the Canadian Capital, in connection with the presentation of Universal's "Hunting Big Game in Africa" at the Ottawa Auditorium, the big moving picture structure seating 11,000 persons, during the week of September 29. Difficulties arose over the laying of a protest with the Canadian Department of Interior on the ground that the picture was a contravention of the Cruelty to Animals Act because of the depicting of the slaying of varied creatures of the jungle. Mr. W. W. Cory, Deputy Minister of the Interior, took up the matter with the Auditorium Company with the result that Manager T. P. Gorman of the Auditorium held up the contract with the Canadian Universal. The case was placed in the hands of Redmond Quain, solicitor for the Auditorium Company, and he interviewed several officials of the Department of Interior pointing out that the feature had been endorsed by the Toronto Board of Education. The question of censorship also came up for the first time in years there was the semblance of a clash of authority between a Provincial board of censors and the Federal Government through the action of the Department of Interior in questioning the decision of the Ontario Board of Moving Picture Censors in passing the feature.

The outcome of the dispute was

that a special showing of "Hunting Big Game in Africa" was staged by Manager Gorman for the officials of the Canadian Department of Interior as well as for members of the Ottawa and Hull School Boards, Ottawa and Canadian Government police officials, the staff of Ottawa University and the teachers of the local collegiates and schools and the feature was eventually presented publicly as arranged, prices ranging up to \$1 with regimental band accompaniment.

### **Regent Theatre, Ottawa To Present Captain Blood**

Manager Len. Bishop of the Regent Theatre, Ottawa, a Famous Players house, is having a great run of pictures. Following two big weeks of "Monsieur Beaucaire," he presented "Feet of Clay" during the week of September 29 and this being followed by a special run with "Captain Blood."

### **Centre Theatre, Ottawa Remodelled by Stapleton**

The Centre Theatre, Ottawa, located on the Canadian Capital's main street for many years, is being remodelled by Manager Don Stapleton who has the active direction of the theatre for his father, Ben Stapleton, owner of the theatre, who is Ottawa's pioneer exhibitor. The entrance and lobby of the Centre are being reconstructed without interruption to performances and the interior is also being brightened.

### **"Barbara Frietchie" Opens New Piccadilly, New York**

Florence Vidor, the beautiful and appealing heroine of the Regal Production "Barbara Frietchie," has been signed to a long term contract by Thomas H. Ince, largely on the strength of her brilliant acting in this spectacular film. "Barbara Frietchie" was selected for the opening feature of the new Piccadilly Theatre New York.

"After looking over the field I was convinced that 'Barbara Frietchie' ideally combines the necessary artistic and box-office qualities," declares Lee A. Ochs, manager of the new theatre.

### **Three More First National Pictures Now Ready**

Three more pictures to be released by First National Pictures have gone into the cutting room at the Coast studios. Two Thomas H. Ince productions, "Idle Tongues" from Joseph C. Lincoln's Cape Cod novel, "Doctor Nye," with Doris Kenyon and Percy Marmont; "Christine of the Hungry Heart," from Kathleen Norris' novel, with Florence Vidor, Ian Keith, Clive Brook, Emily Fitzroy and others; and Joseph M. Schenck's Constance Talmadge picture, "Heart Trouble," with Ronald Colman, Albert Gran and Jean Hersholt.

Two new pictures have gone into production — First National's tentatively titled "Pandora La Croix," with Milton Sills, Wallace Beery, Rosemary Theby and others in the cast, Irving Cummings directing; and Sam Rork's "Inez from Hollywood," directed by Al Green with Anna Q. Nilsson, Lewis Stone, Lloyd Hughes, Madge Bellamy and Mary Astor in the cast.

### EDITORIAL (Continued from page 3.)

\_\_\_\_\_ at \$50 instead of \$75. Also I am willing to meet you on \_\_\_\_\_ on a basis of 50-50, with a \$150.00 guarantee. The other prices cannot be changed.

Unless you can see your way clear to meet me on this basis and give me fair representation on these pictures, it will be necessary for me to carry through negotiations already started to show at least our specials in \_\_\_\_\_ through other channels.

With kindest personal regards,

Sincerely yours,

(Sgd.) \_\_\_\_\_

Now gentlemen, exhibitors and exchanges, whether this man can afford to pay the prices demanded is not the point to be considered. What you should consider exchanges and producers, is this. Is it possible for you to do business in Canada or anywhere if any producer or exchange can be permitted to "bulldoze" an exhibitor into buying his product, preventing him by such threats as contained in this letter from buying your product? Can you, as exhibitors permit any exchange or producer to dictate the terms on which you shall do

business, forcing you under threat to deal with them if you desire to stay in business? It may mean that the product of various other exchanges or producers is more desirable for your patronage, that this product can be sold to you at a price which you can afford to pay. Are you going to wait until this company makes up its mind to send you a similar letter, or are you going to unite yourselves into an association strong enough to make this company play the game of trade like gentlemen, fair and square? Are you exchanges and producers going to unite yourself into an association strong enough to condemn business tactics of this calibre? It remains with you, with the exhibitors and exchanges to clean up the insides of this business. What you are doing now is powdering your noses and painting your cheeks so that the public might look upon you as they do upon a beautiful woman. Can you imagine any other trade sending a letter of this kind to a possible customer. There is a limit even to one's imagination.

Socrates got into a bathtub to philosophize — This business needs an internal bath;—Oh, for a Xantippe!

—RAY LEWIS.



# Pictures in Toronto

By HECTOR CHARLESWORTH

A GOOD film is "Her Marriage Vow" recently shown here. The story offers splendid opportunities to Monte Blue, who plays the leading male role. A pretty young girl of the affectionate, gentle type, turns down a wealthy and handsome suitor of the butterfly type for a man of sound character and a promising future. After seven years she has had two babies; her husband steadily advancing with his firm, until he becomes junior partner. But business is his passion, and his young wife seldom sees him. To make matters worse he is unreasonably, almost insanely jealous. On her chance meeting with a former suitor in the apartment of a rather wild chum of hers, all the jealous fury of the husband's nature appears, and no reasoning is of no avail. Finally after a bad misunderstanding he turns her out and is too stubborn to retract when he comes to himself. The sight of his supposed rival, whom his wife has in no way encouraged, enrages him afresh. At this point the picture develops a bad attack of hokum. The wife comes in a blinding snowstorm to see her children, the husband shoots—thinking her a burglar—she faints, and on her recovery, he forgives her a purely imaginary fault. The character of Carol, in which Beverley Baine makes her return to the stage, does not make many demands, but Miss Baine's sweetness and beauty give it the requisite charm. Monte Blue gives an excellent performance of the husband; his mobile changes of facial expression admirably denote the passionate weakness, and his wholesome personality balances it and makes him attractive. Willard Louis is excellent as a fat profligate, and Margaret Livingston is good as a wild and constant divorcee.

\* \* \* \*

"SINGLE WIVES" is another example of the poor scenario and generally weak picture being redeemed by the splendid acting of all members of a large cast. It deals with the estrangement between a sentimental selfish wife and a hard, business-engrossed husband, equally selfish in his way. The chief difficulty in the way of its complete enjoyment is the fact that one feels the attempt is being made to win sympathy to the side of the wife, when actually, in a

difficult choice, the husband is the natural recipient since he shows the saving grace of common sense on some few occasions. But the whole array of principal characters is rather unprepossessing; there is the husband who never discusses anything but business, and asks his acquaintances immediately on introduction for information that will help him make more money; the annoying wife who remembers what they were doing at this minute a year ago, and weeps because her husband is not equally dependent on the past for his enjoyment of the present; her mother, the submissive and unmistakably patient wife of a self-centred roue; and a diplomatist of the familiar type, philandering, and impatient of conventions. The story turns on the fact that the mother for some reason or other desires her daughter to stick out an unhappy marriage and endure the misery entailed as she has done herself. When she sees her erring child seeking more amiable society than that of her rather boorish spouse she brings on a quarrel that nearly wrecks everything, but for the fact that the husband is seriously injured while rescuing a child. In the weakness of convalescence he breaks into sobs over the prospect of losing his wife, and she, being moved to sentimental depths by such a sight flies to his arms and all ends happily. Milton Sills gives a powerful performance as the hard business man of boorish tendencies, and his emotional work at the end is of a high order. Corinne Griffith gives a finished characterization of the rather shallow irresponsible wife, and Lou Tellegan makes a very debonair diplomat, though one is left uncertain as to whether he is a philanderer or silent sufferer. Kathlyn Macdonald is good as the mother despite a certain monotony of style. In less prominent roles Phillips Smalley gives a most artistic rendering of a middle-aged debauchee, and Phyllis Haver and John Patrick are most attractive as a newly married couple. In sympathetic but colorless roles, Henry B. Walthall and Jere Autin are also excellent. The direction is admirable but at times a little uncertain. There are beautiful interior sets, and fine photographic effects. The real fault of the picture is the conventional insipidity of its view of a society purported to be sophisticated.

"FIND YOUR MAN" is the movie cousin of the old ten-twenty-and-thirty' melodrama in which all the world is unspeakably villainous except the suffering hero and heroine and the hero's dog. Rin-Tin-Tin is beyond doubt a beautiful dog and a clever one. He is remarkably expressive in his canine way. It is interesting for all who have ever been well acquainted with dogs to watch changes of thought denoted by ears, eyes and tail, and even by mouth, for there is on occasion that equivalent for a grin that lends interest to dog's faces. The tingling strength and alertness of the animal at moments when he is stalking or performing his wonderful feats of high jumping lend added enjoyment for dog-lovers. One is glad as well that he is not credited anywhere in the picture with more than animal intelligence. The story is about a young man and a young girl surrounded by a number of people who lack any redeeming quality and who constantly plot against their happiness. The boy is first made the "goat" in connection with a lumber-theft, and then accused of murder. The dog is the only witness to the crime who knows the actual murderer. His death howl, and his persistent hounding of the murderer, toward whom he has taken an instinctive dislike from the first, get on the man's nerves to such a degree, that finally at the trial, where he is giving evidence that will hang the animal's master, the dog's repeated breaking into the room makes him confess the crime and virtue triumphs in the end. The picture is ripe melodrama, with attacks on unprotected young females, brutal policemen in the big city, long runs across country, last minute rescues, and all that goes with it. Eric St. Clair makes an attractive hero, and June Marlowe is a pretty heroine, while Charles Harrison gives a good melodramatic characterization of the nerve-wracked, whisky-soaked villain.

Bernard Shaw's opinion on moving pictures outside of what he thinks of Charles Chaplin and a very few others is not what one might term as flattering. To make a long story short we are a bunch of "dumbbells." The tragedy of Shaw's opinion of us is in the fact that it has been said by high-brows, whereas his plays will suffer through Time, falling into oblivion, his criticisms on Music, the Drama, etc., will live forever. Someone should therefore begin to do a little proselytizing on Shaw.

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## Universal Exploiteer Secures Co-operation Federal Prohibition Chief on Showing "Wine"

A stunt which can be worked by exhibitors in every part of the United States is one which Jean Belasco, Universal exploiteer, used for the showing of "Wine" at the Liberty Theatre, Kansas City. Belasco secured the co-operation of Federal Prohibition Chief Major Roy T. Haines, and had him wire the local agent at Kansas City to go ahead and give Belasco any assistance he could. What Belasco did was to borrow several stills and accessories from the local agent. He placed these in the lobby of the Liberty with an agent to guard them. On each article was a sign describing its use in the manufacture of illicit booze. A larger sign read: "Made and Operated by one of Kansas City's Bootleggers. Capacity 50 gal. every 24 hours. Captured Recently." On either side and above this interesting exhibit Belasco had specially painted lobby frames on "Wine."

Belasco started the idea with the following telegram to Director Haines at Washington: "We are offering Universal's new motion picture, 'Wine' at the Liberty Theatre, starting Monday. Strongest possible propaganda for prohibition taken from William MacHarg's story that ran in *Hearst's Magazine*. We want your permission to borrow a number of stills from Director Moss for display with lecture explaining the danger of bootleg wine and whisky. Will have endorsement of ministers and temperance societies. Wire me your permission collect, care Universal Film Exchange, Kansas City. Kindest personal regards."

### Ottawa Journal Invites Readers to Movies

"See the Movies Free," is the slogan which the Journal, leading daily newspaper of Ottawa, Ontario, has adopted for its classified advertising section under a co-operative boosting plan with a number of the theatres of Ottawa and Hull, Quebec. Names of local people, picked at random, are inserted among the Want Ads. each day and those whose names appear are entitled to a double pass at the theatre designated. The Rex, Fern, Casino and other theatres of Ottawa, as well as the Laurier Theatre of Hull, are co-operating with the newspaper in the stunt.

Mr. Haines reply was as follows: "Divisional Chief Moss instructed to co-operate with you matter of still. Of course paraphernalia must be under supervision of and plans in entire accord with Moss. Glad to co-operate always constructively. Am writing Moss regards."

Major Haines will be just as glad to co-operate with other exhibitors throughout the country on an idea of this nature.

The exhibition and lecture is bound to arouse considerable interest which will quite naturally revert to the showing of "Wine" and create big audiences for the house.

### Russell Theatre, Ottawa To Make Way For Million Dollar Hotel

The Russell Theatre at Ottawa, Ontario, oldest of downtown amusement houses in the Canadian Capital, is to disappear shortly in the construction of a large new \$1,000,000 hotel, according to Russell Blackburn, managing director of the owning company, in a statement made October 1. The Russell Theatre and the Russell Hotel form practically an integral block in the downtown section and arrangements are being made for the tearing down of both places to make way for the modern building, work to be started this fall.

Gallagher & Shean sued by Fox for breach of contract.

### Leading Ottawa Theatres Changing Shows Saturday

Another prominent theatre of Ottawa, the Canadian Capital, is now following the policy of changing programmes on Saturdays instead of Monday. This is the Imperial Theatre which was operated for years by the late Harry Brouse, one of the original franchise-holders of Associated First National. This theatre is now being managed by Bert Brouse, son of the deceased showman, and Bert is showing considerable activity in the operation of the house in spite of his youthful age. The change to Saturday opening at the Imperial was made with the booking of "How to Educate a Wife," an Elinor Glyn story.

The other leading moving picture theatres of Ottawa are also changing programmes on Saturday and they have been doing so for some time past. Manager Don Stapleton of the Centre Theatre adopted this plan some time ago while the Regent Theatre, a Famous Players house the manager of which is Leonard Bishop, started with the Saturday opening arrangement over a year ago.

The only other large theatre in Ottawa is B. F. Keith's Theatre, managed by J. M. Franklin. The Keith Theatre is continuing with the Monday opening schedule for a very good reason, this being that the vaudeville acts appearing at the Keith house cannot very well make the jumps to Ottawa except for Monday openings.

"Secrets," First National, Norma Talmadge picture, grossed over \$60,000 recently in Chicago theatre without any frills.

Mr. B. Hudson,  
Aster Theatre,  
Toronto, Ont.

Mr. Hudson, Shake:

I appreciate the conservatism with which you select pictures; and cannot help but admire the good judgment you show in booking Producers' Distributing Corporation's "Tip Top Entertainment," 100%. Tell the boys for me, if I tell them they will think I am only advertising our product.

JOE PLOWRIGHT

(Formerly W. W. Hodkinson)

## Pictures in Montreal

By S. MORGAN-POWELL

THE Capitol presents "Her Love Story," one of those Balkan romances popular twenty years ago, and still visited upon us because of that old-time popularity. Gloria Swanson has a role in which she is expected to display a good deal of mother-love, which she does rather well, to the surprise of all who have associated her mainly with roles calling for spectacular display and frothy sentiment. There is nothing of outstanding merit in the story, nor is its treatment out of the way, but Miss Swanson contrives to lend to it an unusual measure of appeal, and it is devoid of the artificialities one associates with the average imaginary kingdom romance.

\* \* \* \*

IT often happens that pictures shown at the smaller theatres are superior in interest and in quality to the big feature films screened at the million-dollar houses. An example of this occurred in Montreal during the past week, when "A Self-Made Failure" was shown at the Strand. It is a very ordinary story—land stolen from an unsuspecting widow, the discovery of the evil deed, and the re-instatement of the lady with the departure of the villain. But it is a story told in an unusually interesting way, and the cast includes an unusually large number of clever artists, whose work serves to keep the interest evenly sustained throughout the duration of the film.

Ben Alexander, the boy actor who has already appeared in Booth Tarkington's "Boy of Mine," is a remarkably clever youngster, and his work is colored by a very appealing note of pathos. Lloyd Hamilton's silent

mirth never fails to amuse his audience, and is usually much more effective than more hilarious methods in provoking laughter. Mary Carr, the little mother of the screen, portrays the old widow with the requisite emotional force, and paints a moving picture with considerable power.

The photography is adequate and the titles are short and expressive, but the comedy of the film is provided in large measure by Lloyd's very expressive if somewhat doleful countenance. With action that is true to life, the audience has no time to get bored before the end of the film.

\* \* \* \*

IN "Her Love Story" we have an example of more stupid changes made in a film—for what purpose it would puzzle a Solomon to determine. This film was shown at the Capitol, and the story is taken from a stage play. But when, at the end of the picture, we find the Queen declaring that her son is not the King's child but that of one of the guards in her father's castle, and the said guard thereupon evinces the most profound surprise, while throughout the picture the audience has been led to understand that the Princess's affection for this guard was only a schoolgirl flirtation, it is permissible to observe that the ending ruins the whole film, so far as conviction is concerned. Miss Gloria Swanson does some good emotional acting, particularly when she is deprived of her child on the ground of insanity. Indeed, she reveals marked histrionic skill in a role far removed from her customary type of elaborately gowned charac-

ters. The titles are not always intelligent, and heavy cuts make the story to some extent unintelligible.

\* \* \* \*

SCENERY challenges thrilling action for premier place in the picture version James Oliver Curwood's popular novel, "The Alaskan," which is at the Palace. This film was made in and around Banff, in the Canadian Rockies, and the mountain scenery is magnificent. The directors could hardly go wrong on any point of location here, and the landscapes and views and vistas are well worth seeing alone. This does not mean there is no good acting, however. Tom Meighen as the hero and Miss Mary Standish as the heroine between them succeed in keeping the interest of the spectator keyed up, and there are certainly sufficient thrills to provide any ordinary glutton for sensation with an adequate meal.

At both the Capitol and the Palace the habit of utilising the organ for illustrative music in the absence of the orchestra seems always to result in an astounding volume of noise being made that detracts, in the view of no inconsiderable number of people, from their enjoyment of the film itself.

### Ald. P. J. Nolan For Board of Control Owner of Rex, Ottawa

After serving in the Ottawa City Council for the past five years, Ald. P. J. Nolan, proprietor of the Rex Theatre in the Canadian Capital, has decided to seek higher civic honors in the local elections in December, having announced that he will be a candidate for the Ottawa Board of Control. Ald. Nolan owns considerable property in Ottawa and, in addition to the theatre, conducts a drug store. The Rex Theatre has been a profitable suburban house for years.

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The following is a copy of a news clipping from the Port Hope "Daily Times" of September 17th on "The Sea Hawk."

**Port Hope Daily  
Calls "The Sea Hawk"  
A Stupendous Production**

Big Picture at Regent, Toronto, is The Finest Thing in Motion Pictures Yet Produced.

"Through the courtesy of Mr. Stuart Smart, the editor of the Times was privileged in seeing the big picture sensation, "The Sea Hawk," at the Regent Theatre, Toronto, yesterday. We are deeply indebted to Mr. Smart, because we feel we have seen the finest thing in moving pictures that has ever been produced. Right from the moment you enter the theatre there is an atmosphere of the days of long ago when pirates roamed the sea. Two bold, "bad pirates" are on duty at the outside entrance, "lady buccaneers" usher you to your seats. The ushers' costumes are true replicas of the costumes worn by the pirates, while the stage is illuminated with colours which show up to advantage the flags and shields, while at the rear of the building is a large picture lighted by electricity of a Spanish galleon in an engagement with a pirate schooner.

"The music is certainly a big part of the programme and the interlude of "Songs of Shakespeare's Time," written by the popular director of the theatre, Mr. Jack Arthur, is a real show in itself. Six old-time sailors are enjoying themselves in an old-fashioned bar-room and their songs are of the sea on which they sail.

"It is impossible to give a description of "The Sea Hawk." The picture is so stupendous that one's breath is literally taken away. Nothing finer in scenic effects has ever been shown. It is so realistic, both in setting and in acting that one is carried right along as the story develops to such an extent that it is impossible to realise that one is living in the 20th Century, and that you are not one of those taking part in the scenes being enacted. Milton Sills surpasses anything he has yet done, while Enid Bennett, the most winsome and attractive of all motion picture actresses, captivated the hearts of the entire audience.

"The Sea Hawk' is a picture par excellence and, as we have already said we are more than indebted to Mr. Smart for his kindness in allowing us to witness such a spectacular production. We sincerely trust that Mr. Smart will be successful in securing this great production so that Port Hope patrons can see it for themselves."

## First National Reports Increase Small Town Sales, Another Indication of Prosperous Season

**G**REAT improvement in the motion picture business as it affects the small town is reported by First National Pictures, Inc., which states that the sales of its previous season's product has greatly increased during the past few months in the smaller towns—the bulwark of this business.

This increase is corroborative evidence of the validity of the prediction of a prosperous new season which E. A. Eschmann made a short time ago, basing his prophecy on the biggest August sales for current product in the history of his company and the very optimistic reports brought to the home office by its branch managers.

"This is due mainly to the exceptional merit of the 1923-24 product and the new pictures now being released by First National, together with the increasing prosperity of the

country as a whole. Our salesmen have found the exhibitors in the small town in an unusually attentive frame of mind when they call upon them; often they go after the pictures they want with more avidity than they have displayed in several seasons. They are acquainted with the merit of First National releases in advance of the salesmen's call.

"More sales at slightly better prices in the small town is, to my mind, one of the best indications that the new season will be productive of more revenue to the producer and increased box-office receipts to the exhibitor than was the case during the last two or three seasons. We are convinced that the market for our product among the small town exhibitors is going to be better this season than ever before in our history."

## Vitagraph's "Captain Blood" Opens Jones, Linick & Schaefer's Orpheum, Chicago

### Breaks Attendance Record For State Street House

**V**ITAGRAPH'S "Captain Blood," opening its Chicago run last Saturday at Jones, Linick and Schaefer's Orpheum, broke the attendance record for that State Street House.

The same conditions obtained on Sunday, even at the morning showings, and have since continued daily. The first performance each day is at 8.45 o'clock, with another showing starting every two hours thereafter until after midnight.

An extraordinary amount of interest had been aroused over the coming of this production, partly because of the co-operation given by the Chicago Daily News. For several weeks that newspaper had been publishing Rafael Sabatini's "Captain Blood" in serial form, and in exploiting it displayed throughout the city 600 24-sheets, besides distributing 500,000 16-page rotogravure sections. These were in addition to the pictorial posters put up by Vitagraph.

Jones, Linick and Schaefer are authority for the statement that no other picture which they have played in any of their theatres ever attracted such a rush of telephoned inquiries from persons wanting to know at what hours the feature was to be shown.

Not only have the crowds continued large during the present week, but they have been uniformly enthusiastic, according to reports from Chicago, and the picture reviewers of the daily newspapers were unanimous in their praise.

John B. Rock, General Manager, and W. Wallace Ham, Director of Advertising and Publicity, of Vitagraph, returned to New York Monday after attending the Chicago opening. With its success in that city, "Captain Blood" has scored a double triumph, the opening there taking place only a few days after the start of the world premiere run at the Astor Theatre, New York. The Chicago run is scheduled to continue at least four weeks.

Buster Keaton signs to make six more five-reel comedy features with Joseph M. Schenck.

Vaudeville acts using films must have films censored.

Mr. Richardson of the Dominion Booking Office claims to have a petition of 75,000 signatures against the decree of the Ontario government making the presentation of amateurs impossible in theatres not equipped for vaudeville.



# Over One Hundred Stags Assemble at Midnight Party Under the Auspices Canadian M.P.T.O.

OVER one hundred "stags" enjoyed a supper given by the exhibitors under the auspices of the M.P.T.O. of Canada, at the King Edward Hotel, Thursday Oct. 2nd, 11 p. m. The merrymaking was apparently undampened by the presence of "one little dear," who being the secretary of the M. P. T. O., was given the honour of presenting to Mr. J. C. Brady a golden Fountain Pen and Pencil as a slight token of esteem for his many years of service to exhibitors. Your editor being the said secretary promised the "stags" that her remarks would be brief having taken her cue from the reception tendered Adam Baillie, as toastmaster, upon his promise not to make a speech. The value of exhibitor association and distributor association was covered briefly by Mr. Brady, the main point being the necessity to establish a harmonious relationship between the two units.

## Stop the Press News

At the M. P. T. O., party Joe Cohen was very, very busy watching that no one got in without a ticket. Passes were not honoured for this particular show.

Why did not Mr. Gebirtig pass along the laugh which nearly caused him to upset his equilibrium at the M. P. T. O., Stag?

Whoever mixed the orangeade at the M. P. T. O., stag was some mixer. I heard a few boys say, let Harry Ginsler and Joe Cohen do it. They did.

Clair Hague in his speech at M. P. T. O., Stag announced that Cortland Smith of the Hay's organization of New York visited Toronto recently for the purpose of uniting Distributors' Association of Canada with the Hays' Organization, and that the Canadian association would be called "Distributors, Producers and Exhibitors Association of Canada."

Mr. Clair Hague and various other representatives of the different exchanges added their few words of cheer and the consensus of opinion was that it was a "real party" and should be repeated at least four times a year. Entertainment was provided by artists from the Park, Madison and Cum-Bac theatres, impromptu artists including Walter Kennedy of the F. B. O., whose songs made a big hit with the boys. Joe Cohen's robust baritone was heard above the voices of the entire assembly, who were inspired to song by the intoxicating piano playing of Jules Brazil. Modesty forbids mentioning the rest of the show, let it be known, however, that the party continued to 3:30 a. m., but at one p. m., the "little restraining influence," took her departure so that the stags might gambol and skip about like King David's Lambs. Selah!

Will the young lady who sent Mr. Applebaum a message at the King Edward during the Stag Party please leave her address with The Digest? Mr. Applebaum looked for her, but the bird had flown.

All the boys want to know who is Eve? and Adam Baillie is having a difficult time explaining to them she is the mother of us all. The boys know that Adam is a man of discretion and whatever his failings might be, "mothers" are not in his line. Produce Eve, Adam!

Mr. J. C. Brady was observed on the right side of the secretary of the M. P. T. O., when challenged in regard to same he replied with true Irish gallantry. "Sure, I'm lucky to get on either side of her"—Boys. It takes a gentleman of the old school to teach the young ones, the art of true wit and gallantry.

## FOR SALE

A Powers' Projecting machine, No. 6. Powers' Inductor No. 735. 65 amps—110 volts—A. V. 25 cycle. Both machines in good condition and will be sold at a bargain price W. G. WILLIS. SEAFORTH, Ont.

There was one "rift within the lute" at the M. P. T. O. stag party. The boys missed our good members from Quebec. Someday we will all be rich enough to be able to dispense with "Business before Pleasure."

The fact that the Prince of Wales selected Leonora Cahill on the "Berengara" as his dancing partner should not be published to emphasize the fact that the lady was once in burlesque and now available for vaudeville bookings. H. R. H. is democratic enough to follow the dance wherever his inclination directs him; and not the kind of a snob who desires to see your family tree. Whether he entertained the lady and her aunt incognito is up to the discretion of the lady's press agent, also the story regarding their visit to Alberta ranch. Incidentally, aside from the fact that such publicity is in bad taste, it unnecessarily occasions "food for thought." After all this is a man's world and "a man's man for a' that," especially a Prince. Most people who have had the honour of being entertained by H. R. H. have had the added distinction of not having him incognito.

With Dante's Inferno being produced and Papini's "Life of Christ" it looks as if motion pictures are reaching from Heaven to Hell. "You never can tell what them their picture writers are up to."

When the female impersonator was called upon to perform his act and beheld the secretary of the M. P. T. O. present, the said secretary not being a female or a male impersonator, but 100% feminine, the female impersonator became a surgeon. Several limbs were amputated from his "Tree of the Knowledge of Good and Evil," the use of Egyptian Hieroglyphics was resorted to, and there was much sign language. But the boys knowing this Tree of the Serpent very, very well, appeared to relish the fruit which was served thereof; and I have it on good authority the secretary "knows too much," if not why did she laugh repeatedly?

## E. A. Givan Takes Imperial, Sussex, N. B.

E. A. Givan has taken over the Imperial Theatre formerly managed by his father Mr. C. F. Givan. Mr. Givan senior is one of the most experienced men in the theatrical business in the Province and has managed theatres for a number of years having been interested in photography and printing as well. Mr. Givan junior will have the best wishes of many friends.



## Regal Finish Two Important Specials for Producers' Distributing Corp.

THE filming of two Regal pictures, both adaptations from successful stage plays, has been completed. They are now being cut and edited and will be released this fall.

"The Chorus Lady," from James Forbes' play of that name, starring Margaret Livingston, and "The Mirage," from Edgar Selwyn's play, starring Florence Vidor, both deal with "ladies of the stage," but right there the comparison ends.

In "The Chorus Lady," Miss Livingston gives us a characterization of a little Irish show girl, brought up in the vicinity of the race-track, a bit slangy, full of pep, very beautiful, who dances her way into the Follies and saves every penny she can get her hands on to help her sweetheart pay the doctor bills for his racing horse who has been blinded in a fire. She bumps up against a "rounder" who has designs on her younger sister. She gets the best of the "rounder," but it almost results in the loss

of her sweetheart back home — but all turns out well. Alan Roscoe is the leading man.

In "The Mirage," Florence Vidor gives us an interpretation of a small town singer, brought up in a modest, though refined atmosphere. She comes to the city and joins a roof show. Here she meets a man of the world who employs her as a professional entertainer. She gets a comfortable apartment, wears gorgeous clothes. As a result she is misjudged by her sweetheart and marries the man of the world who is nicer underneath than he seems on the surface. Clive Brook plays the Man of the world.

"The Chorus Lady" is a sparkling story of fast physical action. "The Mirage" is more analytical, subtle and sophisticated.

Ralph Ince, who directed "The Chorus Lady," is of Irish origin. George Archainbaud, a Frenchman, directed "The Mirage."

### His Excellency Lord Byng Governor-General of Canada Special Pass to Keith's

Manager J. M. Franklin of B. F. Keith's Theatre, Ottawa, has presented a special permanent pass to his Excellency, Lord Byng of Vimy, Governor-General of Canada, for the new Keith house and has received a personal letter of thanks from Canada's Vice-Roy. Joe Franklin has also been delighted with the receipt of a nice letter from Rt. Hon. W.L. Mackenzie King, Prime Minister of Canada, in appreciation of a special Keith Theatre pass which was presented to the Canadian statesman. The Ottawa Keith house has been enjoying wonderful patronage since September 1 when the theatre was taken over from Marcus Loew, even though a 10 cent increase was made in admission price.

### Joseph M. Franklin Gives Orphan's Party

Manager Joseph M. Franklin of the B. F. Keith's Theatre, Ottawa, Ontario, staged a special party for the orphans of the city on Saturday morning, September 27. A feature of the entertainment, the programme for which included a number of pictures, was the presentation of life saving and swimming certificates to a large number of boys and girls who had won them under supervised auspices during the summer. The show was staged under the direction of the Rotary Club of Ottawa, of which Joe Franklin is a new member.

### Walter Golding Entertains Federated Canadian Clubs

A feature of the Convention of Federated Canadian Clubs which met in St. John, N. B., was an evening meeting at the Imperial Theatre arranged by Mr. Walter Golding manager of the Imperial. The delegates were shown a special movie depicting a trip through Canada with the postal service the film having been secured with the co-operation of the Postmaster at St. John, Mr. Alexander Thompson. This was followed by scenes of a hunting trip through the New Brunswick woods in which the Canadian Club members from the West were especially interested. Quite an event was made of this particular item in the Convention programme, officials of the Men's and Women's Clubs occupying boxes and the thanks of the Club were passed to Mr. Golding at a subsequent meeting.

### News of the Week At Christie Studios

Al Christie has returned from Europe and the Christie scenario department is swamped with new material garnered from various points on the Continent by the resourceful comedy producer.

Novel foreign settings may soon be seen in forthcoming Christie comedies and if present plans develop a troupe of Christie Comedians will journey to Europe to film one or more pictures.

Two units went into production upon Christie's arrival and others will follow immediately. Jimmie Adams with Vera Steadman playing opposite, is being featured in a comedy under the directions of Harold Beaudine. Gill Pratt is directing Neal Burns with Molly Malone in the supporting role.

### Newfoundland Experiences The General Depression Pulp Mills Bring Hope

Affairs in Newfoundland have shared in the general depression, but the people there are hoping great things from the new pulp mills which are to be built. These will cost about ten million dollars and will establish a new industry which will give employment to many people. A power plant is planned which will supply light for nearly all Newfoundland. Mr. J. K. Conover is manager of the Star and he is very hopeful for better times in the near future. The pulp plant will be the largest in the world it is stated.

### Imperial Theatre, St. John Loaned for Lectures Free Milk Fund

In connection with its fine community work the management of the Imperial Theatre loaned that fine auditorium for the use of Edward Hawk, the well-known character lecturer who gave a free address in aid of the Free Milk Fund for delicate children.

HALL & DUERR, Architects

## Theatre Specialists

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209 Lumsden Bldg. : : TORONTO

# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

Published by arrangement with First National Pictures, Inc.

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## SYNOPSIS

*To Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, comes Peter Godolphin, insulting and threatening, to forbid Oliver's marriage with his sister, Rosamund. Because of personal enmity growing out of land disputes, both Peter and Rosamund's guardian, Sir John Killigrew, oppose the marriage. Incensed at Sir John's reference to him as a "pirate" Oliver engages him in a duel. His young half-brother, Lionel awaits his return, anxiety tempered with speculation as to how Oliver's death would effect his own fortunes. Oliver, he realizes, accumulated considerable wealth through his adventures on the Spanish Main.*

## CHAPTER II—Continued

"I hear it whispered what magnet draws you thither," he said. "Be wary, boy. You go too much to Malpas."

"How?" quoth Lionel a trifle coldly.

"I mean that you are your father's son. Remember it, and strive not to follow in his ways lest they bring you to his own end. I have just been reminded of these predilections of his by good Master Peter. Go not over often to Malpas, I say. No more."

But the arm which he flung about his younger brother's shoulders and the warmth of his embrace made resentment of his warning quite impossible.

When he was gone Lionel sat him down to dine with Nick to wait on him. He ate but little, and never addressed the old servant in the course of that brief repast. He was very pensive. In thought he followed his brother on that avenging visit of his to Arwenack. Killigrew was no babe, but a man of his hands, a soldier and a seaman. If any harm should come to Oliver—

He trembled at the thought; and then almost despite him his mind ran on to calculate the consequences to himself. His fortune would be in a very different case, he reflected. In a sort of horror, he sought to put so detestable a reflection from his mind; but it returned insistently.

All that he had he owned to his brother's bounty. That dissolute father of theirs had died as such men commonly die, leaving behind him heavily encumbered estates and many

debts; the very house of Penarrow was mortgaged, and the moneys raised on it had been drunk, or gambled, or spent on one or another of Ralph Tressilian's many lights o' love.

Then Oliver had sold some little property near Helston, inherited from his mother; he had sunk the money into a venture upon the Spanish Main. He had fitted out and manned a ship, and had sailed with Hawkins upon one of those ventures, which Sir John Killigrew was perfectly entitled to account pirate raids. He had returned with enough plunder in specie and gems to disencumber the Tressilian patrimony. He had sailed again and returned still wealthier.

And meanwhile Lionel had remained at home taking his ease. He loved his ease. His nature was inherently indolent; and he had the wasteful, extravagant tastes that usually go with indolence. He was not born to toil and struggle, and none had sought to correct the shortcomings of his character in that respect.

Sometimes he wondered what the future might hold for him should Oliver come to marry. When his thoughts did burn to it in momentary uneasiness he would abruptly dismiss them with the reflection that when all was said Oliver loved him and Oliver would never fail to provide adequately for all his wants.

In this undoubtedly he was fully justified. Oliver was more parent than brother to him. When their father had been brought home to die for the wound dealt him by an outraged husband—and a shocking spectacle that sinner's death had been with its hasty, terrified repentance—he had intrusted Lionel to his elder brother's care.

At the time Oliver was seventeen and Lionel twelve. But Oliver had seemed by so many years older than his age that the twice-widowed Ralph Tressilian had come to depend upon this steady, resolute and masterful child of his first marriage. It was into his ear that the dying man had poured the wretched tale of his repentance for the life he had lived and the state in which he was leaving his affairs with such scant provision for his sons.

For Oliver he had no fear. His anxieties were all for Lionel, whom

he also judged with that same penetrating insight vouchsafed a man in his last hours. Hence his piteous recommendation of him to Oliver, and Oliver's ready promise to be father, mother and brother to the youngster.

All this was in Lionel's mind as as he sat musing there, and again he struggled with that hideous insistent thought that if things should go ill with his brother at Arwenack, there would be great profit to himself; that these things he now enjoyed upon another's bounty he would then enjoy in his own right. A devil seemed to mock him with the whispered sneer that were Oliver to die his own grief would not be long-lived.

So wrought up was he by the welter of his emotions, by that fierce strife between his conscience and his egotism, that he came abruptly to his feet, a cry upon his lips—

"Vade reto, Santhanas!"

Old Nicholas, looking up abruptly, saw the lad's face, waxen, his brow bedewed with sweat.

"Master Lionel! Master Lionel!" he cried, his small, bright eyes concernedly scanning his young master's face.

"What be amiss?"

Lionel mopped his brow.

"Sir Oliver has gone to Arwenack upon a punitive business," said he.

"An' what be that, zur?" quoth Nicholas.

"He has gone to punish Sir John for having maligned him."

A grin spread upon the weather-beaten countenance of Nicholas.

"Be that so? Marry, 'tween time. Sir John he be over long i' th' tongue."

Lionel stood amazed at the man's easy confidence and supreme assurance of how his master must acquit himself.

"You—you have no fear, Nicholas?"—

He did not add of what. But the servant understood, and his grin grew broader still.

"Fear? Lackaday! I hain't afeered for Sir Oliver, and doan't ee be afeared. Sir Oliver'll be home to sup with a sharp-set appetite—'tis the only difference fighting ever made to he."

The servant was justified of his confidence by the events, though through a slight error of judgment Sir Oliver did not quite accomplish all that he promised and intended. In anger, and when he deemed that he had been affronted, he was—as his chronicler never wearies of insisting—of a tigerish ruthlessness. He rode to Arwenack fully resolved to kill his calumniator. Nothing less would satisfy him.

(To be continued)



If you Exhibitors could see the punch!--the heart interest!--the 100 per cent. audience value that each one of the first six of the 1924-25 program has, there's nothing between earth and the blue skies that could stop the mad rush to affix your names to a First National contract

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GLENN HUNTER

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ALMA BENNETT

*Leading From the Start!*



*And There We Stay!*

# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 24.

TORONTO, CANADA

October 11th, 1924

## THE SEA HAWK! SECRETS! SUNDOWN! ABRAHAM LINCOLN!

Four of the greatest pictures ever produced! Any one of them will shatter any house record on earth! Two of them have already proven their box-office value--the other two will repeat the performance of their predecessors and you can sock that in the locker for

FIRST  NATIONAL

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# I Was Afraid To Print This Letter

(No. 404 Straight From the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.)

The most amazing letter Universal has received in years—and it has received many of them—was one which recently came from A. J. Meininger, Manager of ASCHER BROTHERS' MERRILL THEATRE in Milwaukee.

I'm publishing it below so you can get the chance of reading it.

If it had been written by our own advertising department, it could not have said finer things about Universal pictures. In fact, the letter was so highly enthusiastic, that I was actually uncertain whether it had come from our own boys or from Mr. Meininger.

So I telegraphed to make dead sure that the letter was authentic, and I received word back that it was! Now read it:

"Universal Film Exchange, Inc. (Mr. George L. Levine, Manager)

"Milwaukee, Wis.

"Dear Mr. Levine:—UNIVERSAL CERTAINLY HAS THE PICTURES!

This phrase is on the tongue of every exhibitor who has been intelligent enough to contract for Universal's current group of 12 Jewels. I cannot recall the time when the market boasted as many pictures as today and the majority of them mediocre. This, however, IS NOT THE CASE WITH UNIVERSAL'S GROUP!

"Thus far, I have had the pleasure of presenting The SIGNAL TOWER, The FAMILY SECRET and The RECKLESS AGE. Each succeeding production surpassed the preceding one both in merit and in box office value. From reports, I understand that the remaining productions in the group: The TURMOIL, BUTTERFLY, The FAST WORKER, ROSE OF PARIS, GAIETY GIRL, K THE UNKNOWN, LOVE AND GLORY, WINE, and The TORNADO will outclass the first three productions by far. For the first time since I have been connected with the motion picture industry I have made it a point to keep close tab on reviews appearing in the various trade papers and I HAVE YET TO FIND ONE ADVERSE CRITICISM ON ANY OF THE UNIVERSAL JEWELS MENTIONED ABOVE. From all appearances I am bound to do a record breaking business with EACH ONE.

"I believe that contracting for this group of Jewels was the most appropriate thing for the management of the Merrill Theatre to do and it is not to be regretted. On the other hand we welcome this as a 'stroke of good fortune'. EVERY UNIVERSAL JEWEL A GEM—if you ask me.

Very truly yours,

"A. J. Meininger, Manager Ascher's Merrill Theatre".

Did you ever read a better letter? And the best part of it is, not merely that the pictures are good *but that an exhibitor is willing to sit down and pour out his enthusiasm in such a whole souled way!*

Take it from me, after you have seen the pictures Mr. Meininger is describing and after you have signed them up, you'll feel the same as he does. UNIVERSAL CERTAINLY HAS THE PICTURES!

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**CANADA'S  
MOTION PICTURE  
TRADE PAPER**

The Canadian Moving  
Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

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## **“The Devil to Pay”**

**F**OR the past ten years I have watched the Independents gradually building up their Trademark, improving the quality of their product, and the general quality of their service. I have watched some of the heads of these Exchanges evincing an earnestness of purpose and endeavor which one finds only evident in proprietors of enterprise. True there have been many changes, some managers have come and have folded up their tent and disappeared as it were in the night, but the Exchanges with perhaps a possible exception have gone on and on.

During the past five years the Moving Picture Industry in Canada has developed along very noticeable lines. There has been a positive trend to centralize both the Exchange and Theatre units, centralize and control both product and exhibition.

I know that there are men of vision in this business. Men who are shrewd enough to compete in financial foresightedness with any master mind which they contact in this business and in other financial circles, but what I cannot understand is the apparent helplessness, or the greediness with which the to-day is snatched to the utter annihilation of a to-morrow.

Let us not deal in metaphors or in symbols of speech. Let us talk the plain language of the people. Independent producing concerns, with their Canadian Exchanges for distribution in order to secure some ready cash, and many times only a promise of what looks like money, jeopardize their freedom, all that they have built up through years of effort, all that they have invested over a period of several years, jeopardize as important a country as Canada for the release of their product, just to, as I have previously stated, put over what looks like a good deal, but which is in reality only a lazy way of shifting responsibility and effort.

Some companies take violent exception to the fact that they are not getting distribution in a particular town, or city in a country. Others even grow indignant at being excluded from a certain zone. How will these same distributors feel when they fail to get distribution throughout a whole country? If you do not believe that it can happen it is because you have not the vision to give proper tribute to the systematic, efficient network which is being constructed all around Canada. Look over your key cities, take your first runs, your second runs in the second important releasing centres, go still further and note the slow but gradual absorption of the suburban houses. What is going to become of you when the first, second and third runs are gone in the first, second and third centres throughout Canada?

There will be “the devil to pay.” You will hand

over your product at the price you are offered, or you will not be able to release. You will not only hand over, but you will be obliged to deliver the “cream of your productions,” the other product will be absorbed in the second and third run houses, maybe, or will be sold to the few independent exhibitors who had guts enough to hold on to their houses with this proviso, that these same Independents having more bowels to withstand absorption than you had, will have enough stamina to refuse to take the “bones of the animal” for their pickings.

One does not have to have more than a moderate amount of intelligence to know that this is the chasm towards which the Independent producers are drifting. There is no one to blame for the situation. It is human to desire to expand, to acquire power, to ensure and insure the holdings which one has. The efforts being made to close Canada to all those who do not belong to the band who say “Open Sesame,” does not necessarily imply that this band is the counterpart of the Forty Thieves. They happen to be a group of shareholders, interested in Moving Pictures, having invested many thousands therein; and keenly aware of how they can make themselves, such masters of the Industry in Canada that their dividends shall be trebled.

Aside from the Picture Angle of such a situation. Do the exhibitors and citizens of Canada realize what it will mean to have the screens of their country controlled? What a weapon to wield for political interests. What a power over the people! True the producers not being Canadians need not be disturbed by such a situation, but if present contracts are terminated; and they should still desire to do business in Canada, it might be advisable to protect against the emergency of being kept out, because of the political pull which the controllers of the screen in Canada may have:

There is no reason why those engaged in Commerce should not do business with those from whom they get adequate returns. Business cannot be conducted along lines of sentiment. But if you turn over your product to a company which has its own product and theatres, cutting off other outlets for your product, what do you think is going to happen to you when there is only one source through which you can do business?

It will pay the Independent producers having Exchanges in Canada to nurse the various markets for their product. The climax of the present “tight situation” must relax within the next year. The intentions of everyone concerned may be honourable, but it has been truly said that “Hell is paved with good intentions” and in Hell there is always “the devil to pay.”

—RAY LEWIS.



# Bright Lights of Broadway Sensational Metropolitan Success

One of the Eleven Big Features to be Distributed in Canada Through Educational.

Mr. O. R. Hanson of the Canadian Educational, is promising exhibitors something different from the usual run of pictures in the arrangement he has made with Mr. Harry Kaufman for the distribution of Premier pictures. Among this dazzling array of box-office titles is the B. F. Zeidman's production, which bears the alluring title of "Bright Lights of Broadway."

Mr. Hanson promises that in this he will offer a page taken from Life, itself,—big dramatic situations and appealing human touches.

The story is woven about the experience of a young girl who has lived all her life in a small country town, and is blessed with great beauty and a marvelous voice. Irene Marley, the heroine, has dreams of a career, but then, too, she dreams of love—and, as all women who have attempted to combine the two will testify, it simply cannot be done.

"Bright Lights Of Broadway" is essentially a woman's story—a life document of a woman's soul, her hopes, her fears, her struggles, her

sacrifices—and, above all, her great, enduring love. It is a story of the temptations which beset an aspirant for fame on Gotham's glittering artery of glamour and gold—and tawdry tinsel.

The production, it is said, is different from its predecessors of the same type, for it makes a radical departure from others dealing with night life on the Rialto. Dramatic to a high degree, there is nothing "stagey" or theatrical about its characters but, instead, a conscientious effort has been made to present every-day human beings and some of their most vital problems.

A glance at the names of the players who adorn the cast gives great promise of what one may expect. The featured players are Lowell Sherman, Doris Kenyon and Harrison Ford, and others are Tyrone Power, Edmund Breese, Effie Shannon and Charles Murray. The picture is an adaptation of a story by Gerald C. Duffy, and the direction is by Webster Campbell, who held the megaphone on many of Corinne Griffith's greatest successes.

## "Christine of Hungry Heart" Finished by Ince

Thomas H. Ince has wired First National Pictures, Inc., that he has just completed cutting his picturization of Kathleen Norris' novel, "Christine of the Hungry Heart," which George Archainbaud directed for him. Here is what Mr. Ince and those who have seen the production think about it:

"Just finished cutting 'Christine of the Hungry Heart' and I can promise you one of the greatest pictures I have ever produced. This statement is not based alone on my opinion, but is the unanimous verdict of every one who has seen the picture. Of course, as a basis we had a marvelous story. Florence Vidor gives the greatest performance of her career and Clive Brook, Warner Baxter, Ian Keith and Walter Hiers are ideally cast."

A print of "Christine of the Hungry Heart" is expected at the First National offices within a few days.

Mervyn Leroy, often called "official jockey to the movies," rides Lady Belle in "The Follies Girl" race. Leroy has won many a race, on and off the screen.

## Alan Roscoe Finds Black Beauty His Own

Alan Roscoe, leading man in "The Follies Girl," owner of Lady Belle, who in the picture, runs a race and wins it though she is blind, was joyfully surprised upon reaching "location" the other morning at Exposition Park to find that the horse who plays the part of Lady Belle is no other than Black Beauty, a thoroughbred horse that he at one time owned.

National Motion Picture Day inaugurated by M. P. T. O. A. to be held on Monday, Nov. 17. Exhibitors asked to co-operate, proceeds for exhibitors.

## Edwin Carewe Bringing "Madonna of the Streets" To New York

Edwin Carewe is en route East from the Coast with a print of his new First National picture, "Madonna of the Streets," made from W. B. Maxwell's novel, "The Ragged Messenger." Advance reports from the studios indicate that the picture is a highly dramatic and emotional one giving Nazimova one of the most unusual roles she has yet interpreted on the screen. Milton Sills, who plays opposite her as the young English clergyman who has devoted his life to the poor and downtrodden in London's slums at the expense of domestic happiness, is said to have a powerful role in striking contrast to anything he has done recently.

In the cast with the star and leading man are Claude Gillingwater, Wallace Beery, Courtenay Foote, Herbert Prior, May Beth Carr, Vivian Oakland, Rosa Gore, John T. Murray and Anders Randolph.

It is expected that the story for Mr. Carewe's next First National production will be selected upon his arrival in New York.

## Delight Theatre, Estevan To Become Hospital

The Delight Theatre, which was the first picture house built in Estevan, Sask., in 1911, and which has for several seasons been used for various other purposes, has been purchased by Dr. Creighton and Dr. Walsh and is being remodelled for use as a hospital.

### Theatre for Lease

Tenders will be received by the undersigned up to and including November 1st, 1924 for a three years' lease (payable monthly in advance) of the "Paulton" Moving Picture Theatre with seating capacity for 800, located at 408 Queen Street East.

The highest or any tender not necessarily accepted.

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# Pictures in Toronto

By HECTOR CHARLESWORTH

**D**OROTHY Vernon of Haddon Hall," showing here for the second time, is of the same period as "The Sea Hawk," but as it is of almost purely farcical nature, one cannot demand such effects of beauty and realism as make the latter the stupendous film what it is. Mary Pickford herself does not appear very Elizabethan, though she is always charming. However, taken as a broad comedy, that merely happens to be placed in Elizabethan setting, it is very amusing. No attempt has been made to revive the life of a former age, as in the case of Sabatini's novel and of the film version of it. It is a concoction of amusing situations and antics, with a not very serious element of suspense and danger to give it zest. The authentic age of the last Tudor monarch, and her actual appearance in the story merely give a picturesque background, are not treated with much regard for accuracy. Mary Pickford has indeed a wholesome and pervading charm, and a irresistible sense of broad comedy, but one feels she oversteps her limit in emotional passages. It is far easier to laugh with her than to weep with her, and it is well that the lightness of the entire play make few demands for the latter exercise. In her supporting cast, Allan Forrest is delightfully roguish as the young lover from the neighbouring castle, and Marc Macdermott gives a splendid performance as the pompous traitor she is to marry, and is an impressive figure in costume. Anders Randolph given an excellent performance as the peppery old Vernon, and Lottie Pickford Forrest is pretty and charming as the trusty maid. Claire Eames' Elizabeth is to the eye perfect, and any failure in dignity and intellectual quality is one feels, as much the fault of direction as of acting. The direction of the picture, a Marshal Neilan production as in the case of "Tess," shows again, and to a greater degree, lack of imagination. Yet whatever its faults from a critical point of view, it is undoubtedly popular with audiences.

\* \* \* \*

**T**WO good examples of the short slapstick comedy have been on view recently, Ben Turpin at Pantages in a burlesque of "Romeo and Juliet" and Buster Keaton in "The Paleface" at the Tivoli. The Mack Sennett burlesque is of the broadest, but is undoubtedly genuinely amus-

ing, not only through the work of the cross-eyed hero, but as well through the direction of incidental scenes, such as that of the whole audience swaying in time with Juliet as she dangles at the end of the rope. The solemnity of Buster Keaton is the source of entertainment in his film, though the background of a number of equally solemn Indians makes an admirable foil. Keaton one remembers years ago in vaudeville as an impossibly grotesque child in a knock-about act with his parents, in which, as a delicate ending, mother and son boxed with father and the latter lost numerous teeth. He has developed into a most irresistible comedian, whose long gaunt features and unchangingly gloomy appearance cannot fail to arouse laughter.

\* \* \* \*

**T**HE improbabilities of Jules Eckert Goodman's play, "The Man Who Came Back" in its stage form are not lessened in the screen version. They are not increased, but the material is in the first place of little merit. It is the story of a spoiled young waster, the son of a wealthy and indulgent parent. When after years of patience and illness the father at last objects to his son's course of conduct. The young man becomes so indignant that he declares that in revenge he will drag his honored name in the dust by committing every crime he can name off-hand. Shipped to San Francisco, of all places, for the good of his soul, he becomes even more drunken and debauched, forges checks, and takes up with a dancing girl in a roadhouse, who is fortunately a pure and lovely damsel in distress. Unfortunately she has come to the conclusion that she has lost her soul because she refused to get money for her little brother by submitting to the evil designs of a villainous employer, and only her love for her worthless young hero keeps her straight. He is at last dragged aboard one of his father's ships to get him out of the country, and left stranded in Shanghai. After a period in which he falls steadily lower and lower, he wanders into a Chinese dive, and there finds the pure maiden of the roadhouse. She is full of "coke," but has sufficient sense to tell him that she knew his threat of going to the lowest depths and had decided to get their first and wait for him. This arouses the hitherto hidden spark of decency in him, and he decides to return step by step the way

he has come, provided she comes too. The next scene shows them in Honolulu where she has made a success of a pine-apple farm. The two are married, and she is mastering her craving for the dope, while he has not had a drink since their meeting. But a globe-trotting Englishman, who has followed her right through is tempting her continually. Her husband's people arrive to take him home because his repentant father is ill; and in order to free him the girl pretends to have fallen back into her old ways. However, having acquired a stern moral outlook he horsewhips her instead of leaving her. With joy they realize that that proves each is saved. In the end the father is not sick, and the son is not drunk and the girl is not to be tempted, as the detective-globe trotter has proved to the father—so all is well. Such an extravagant story could hardly be convincing on either the stage or screen. In the part of the wastrel, played originally by William Hull, George O'Brien gave a charming performance, making the role as plausible as possible, and Dorothy MacKaill did all she could with the part of the unbelievable girl. Ralph Lewis gives a fine sympathetic characterization of the father. The direction and photography are very good, but the hokum of the story cannot be redeemed even by artistic handling.

\* \* \* \*

**T**HE problem of the flapper is the theme "Wine of Youth," King Vidor's version of Rachel Crothers successful play "Mary the Third." On the spoken stage Mrs. Crothers' play was voted one of the real successes of a year or so ago; although some playgoers found it dull because there is an undisguised didactic purpose in nearly all the pieces of this dramatist, who usually writes about young people. Her view of the thoughtless modern girls and their boy friends is sympathetic. They do dangerous things and commit many follies, but at heart they are better able to take care of themselves than their elders sometimes imagine. The producer has been remarkably successful in selecting a dozen or so of youthful types to cover, who truly visualize the characters.

Fred W. Crosbie, well known as film salesman, is manager for the Universal in Winnipeg and district.



## Bryan Foy, Son of Eddie, Responsible Hysterical History Comedies

**Fifteen Hysterical Characters Burlesque Against Accurate Backgrounds—Universal Gives Series Best Comedians.**

THE humorous brain of Bryan Foy noted also for its directing ability conceived the notion of doing a series of broad burlesques on fifteen interesting historical characters for screen. Universal got behind the idea, and as a result, "William Tell," the first of the series was shown at the Hippodrome, Toronto, with such success that it was followed the next week with "Columbus and Isabella."

Bryan Foy is a son of the comedian, Eddie Foy, and for a number of years he toured with his father as one of the "Seven Little Foyes," considered in its day to have been one of the biggest vaudeville acts.

A number of years ago he tried his hand at writing comedies, for the

screen, which met with startling success. Then, he made a careful study of the practical side of making pictures, and entered as a director.

Besides "William Tell," the series includes "Sir Walter Raleigh," Rip Van Winkle, "Columbus and Isabella," "Robinson Crusoe," "Omar Khayam," "Benjamin Franklin," "Pocahontas and John Smith," and seven others.

The stars selected to play in the different releases which will be one reel each, in length, include some of the best comedians at Universal City: Slim Summerville, Eddy Barry, Fay Ilderness, Ethel Tears, Myrtle Sterling, Buddy Williams and Leo White.



## Nine New First National Pictures Ready for Production

**Four First National's Own Productions—Three Independents.**

WORK is actually under way, or is about ready to start, on nine new pictures to be distributed by First National Pictures. Four of these will be First National's own productions, the other three from independent producers, distributed by First National.

The First National productions are "So Big," from the Edna Ferber novel, starring Colleen Moore; "If I Marry Again," in which Doris Kenyon will be featured; "Wilderness," in which Corinne Griffith will be starred; and a picture tentatively called "Pandora La Croix," in which Milton Sills will have the leading role.

Pictures being made by other producers for First National release now getting under way are Sam Rork's "Inez from Hollywood," with Anna Q. Nilsson and Lewis Stone; J. K. McDonald's new production, tentatively called "Frivolous Sal," in which Eugene O'Brien, Mae Busch and Ben Alexander will appear; Jo-

seph M. Schenck's new Norma Talmadge picture, "The Lady," from Martin Brown's stage success of the same title; Inspiration's new Richard Barthelmess picture, "Classmates," and Sawyer-Lubin's "Sandra" with Barbara La Marr and Bert Lytell. The Garrick Pictures production of "Born Rich" is now being cut and titled.

### A. K. MacMartin is On Orpheum Staff

A. K. MacMartin, who has just been appointed assistant manager of the Orpheum theatre Vancouver, has had considerable experience in stock and vaudeville in the east, playing Trans-Canada Theatre Limited, road attractions. He leased and managed the Nanaimo and Kamloops B. C., opera houses.

He has had wide newspaper experience in the east, and was for five years on the editorial and advertising staffs of the Vancouver Daily World. He wrote the opening publicity for the Vancouver Capitol theatre.

### Vancouver Orpheum Theatre Heads Are Promoted

R. J. (Jeff) Lydiatt, manager of the Orpheum theatre, left Vancouver Saturday to take an important position with the Western Vaudeville Managers' Association at Chicago. As general-manager of this enterprise which is a subsidiary of the Orpheum circuit. Mr. Lydiatt will be a directing factor in the association's extension programme, opening up new vaudeville activities under the best of modern auspices in the middle west and extreme western states. He will be succeeded as resident manager of the Orpheum at Vancouver by W. A. Barnes, who joined the Orpheum service as assistant manager two seasons ago.

### Evening Admission Prices Advanced Imperial, Ottawa

An advance in admission prices for evening performances has been made by Bert Brouse, manager of the Imperial Theatre, Ottawa, Ontario, the all-around increase being five-cents. The change in the price scale is taking place simultaneously with the adoption of the policy to open new programmes on Saturdays instead of Mondays, as done locally by the Regent and Centre Theatres. The highest price is now 40 cents.

Manager Brouse has added to the "tone" of the Imperial in several ways, one difference being noted in the box office where a cashier in tuxedo suit has replaced the girl vendor. Improvement has also been noted in the musical accompaniment in the engagement of Norton H. Payne, F.R.C.O., to preside at the organ console.

### Creditors Garrick Winnipeg Vote to Carry On

At a recent meeting of the creditors of the Garrick Theatres, Ltd., Winnipeg, held in the office of W. A. Corbett, assistant registrar of the court of king's bench, the Standard Trusts was appointed trustee, and the creditors decided unanimously that the business should be carried on. The following creditors were appointed as inspectors: Macdonald Dure Lumber Company, A. W. Simpson and Thomas Edwards. The liabilities of the company are shown on the statement presented to the meeting as \$63,318. J. F. Fisher was continued as manager.



# Canadian Educational Films, Ltd.

take pleasure in announcing an arrangement  
with

**Mr. HARRY KAUFMAN**

whereby

**Canadian Educational Films, Ltd.**

will distribute the following Premier Productions--

**"BRIGHT LIGHTS OF BROADWAY"**  
7 Reels.

One of the biggest melodramas ever released in Canada, with a title that means everything at the box-office. An all-star cast includes Doris Kenyon, Tyrone Power, Harrison Ford, Lowell Sherman and Edmund Breeze.

**"THE WORLD'S A STAGE"—6 Reels.**

From Elinor Glyn's story, produced under the author's personal supervision. Dorothy Phillips heads an all-star cast.

**"EAST SIDE, WEST SIDE"—6 Reels.**

A screen adaptation of the popular Broadway stage success, featuring Kenneth Harlan, Eileen Percy and Wally Van.

**"THE SPIDER AND THE ROSE"**  
7 Reels.

The picture beautiful, with a million dollar cast, including Robert McKim, Alice Lake, Jos. J. Dowling, Noah Berry, Gaston Glass, Alec Francis, Louise Fazenda and Otis Harlan.

**"TEMPORARY MARRIAGE"—7 Reels.**

A dramatic triumph; one of the greatest sensations of the season, with Tully Marshall, Myrtle Stedman, Maude George Stuart Holmes, Mildred Davis (now Mrs. Harold Lloyd,) and others.

**"DON'T MARRY FOR MONEY"**  
6 Reels.

A marital thunderbolt, of every day life. One thousand feet of Prizma, displaying the latest creations of gowns in natural colors. Rubye De Remer, House Peters, Hank Mann, Cyril Chadwick, Christine Mayo, and others.

**"MARRIAGE MORALS"—7 Reels.**

A dynamic drama of contrasts directed by William Nigh with an all-star cast, including Tom Moore, Ann Forrest, Harry T. Morey, Shannon Day, and others.

**"THE PASSIONATE FRIENDS"**  
5 Reels.

The true dramatic exposition of modern married life, an extraordinary screen epic of a literary sensation, by H G Wells (the first of this great author's works to be picturized).

**"THE GREATEST MENACE"**  
7 Reels.

A real thrilling melodrama, true to life, depicting the drug evil and its curse, as it exists to-day. This picture has a real box-office draw. Endorsed by the clergy, press and public.

**"THE FIRE PATROL"—7 Reels.**

A real all-star cast. Names that the public know — Anna Q. Nilsson, Helen Jerome Eddy, Madge Bellamy, Jack Richardson, Johnny Harron, Spottiswoode Aitken, Bull Montana, Charles Murray, and Hank Mann. Taken from the famous stage success. A great play. A great story. Positively the greatest action-melodrama ever produced. Thrills from start to finish. Proclaimed by every exhibitor, trade paper and critic as a genuine 100% box-office attraction. You can exploit this one like a circus.

**"I AM THE MAN"—7 Reels.**

With Lionel Barrymore, Seena Owen and all-star cast. You know what a Barrymore name means for your theatre. Sure draw. "I Am the Man" is a great story. A real production. One you can exploit to the limit.



# Ontario Government Buys Studio Trenton to Produce Features

**Col. Price Announces Government Entering Producing Field  
Preservation Canadian Traditions.**

There are now two Government moving picture studios in Canada, the second having been formally dedicated by officials of the Ontario Government at Trenton, Ontario, on October 9 before a gathering of 6,000 persons. The original of the picture producing plants in the Dominion is that of the Federal Government at Ottawa, Ontario, which has been a highly successful venture for the past five years. The new plant at Trenton, is being conducted by the Ontario Provincial Government with G. E. Patton as general manager.

A unique feature of the dedication was the blessing of the structure by Canon Armstrong in a brief service, after which addresses were made by Col. W. H. Price, K. C., Toronto, Provincial Treasurer, and W. H. Ireland, member of the Ontario Legislature. A parade of school children, cadets and floats was held on the grounds and the pictures showing the arrival of the procession were screened in the studio before the ceremonies were concluded.

In his dedication address Col. Price announced that the Ontario Government was entering the producing field for the purpose of preserving Canadian traditions and that the Province would make five-reel features of a historical and dramatic nature in addition to the one and two-reel educational and scenic releases. The studio building, once the property of the Adanac Film Company, had been purchased at the very low price of \$29,000 last spring and already the building had paid for itself through the marketing of two industrial films which had been made during the summer.

"The moving picture is propaganda that calls for much care," declared Col. Price, with reference to the decision of the Ontario Government to produce feature-length pictures. The Ontario Board of Moving Picture Censors was under his Department and he knew of pictures, he said, depicting scenes in the Canadian North in which a cabin was shown flying a flag that was not Canadian. Not one per cent of the pictures shown in Canada were made in Great Britain and not one per cent were Canadian made, he said. Canadian traditions could be better guarded by the introduction of Canadian films and this the Ontario Government intended to do.

The old Adanac Film Company produced a number of comedies and features at the Trenton studio, a star in one of the features being Tyrone Power. The studio is a one story tile structure completely equipped with stage, laboratories, dressing rooms, offices and all other requirements.

## Stop the Press News

**S**CREEN Artists' Production Association, Inc; of Los Angeles was stopped from selling public \$500,000 worth of stock at \$10.00 a share to complete a picture called "Ambition." The theme of picture shows the drab side of a "Movie Ambition" and is reported as special propaganda to discourage screen struck amateurs.

H. R. H. the Prince of Wales during his visit to Toronto had not only to endure the scrutinizingly friendly eyes of thousands of spectators, but the eyes of the cameras who were very much in evidence.

Nebraska M. P. T. O. opened a successful convention at the Royal Hotel, Omaha. C. E. Williams presided over a large delegation of exhibitors from all over the state.

At Nice, France, two competitive exhibitors took a shot at each other with this result that one exhibitor is nursing a bullet in his knee, while the other one is nursing his wrath in jail. It is a rather strenuous way of combating competition, but if the gentler method will not succeed, the only way is to "kill your competitor off." In Canada the exhibitors meet a similar situation by giving away shares in their theatres to their patrons with each admission ticket. Also "rough stuff."

"Fatty" Arbuckle opened an engagement at Pantages, Vancouver despite the protest of several women's organizations. During his appearance plainclothesmen behind stage and throughout theatre were there to save "Fatty" from the hands of a female mob. Nothing startling developed.

Virginia De Lanty is looking for vaudeville bookings at a \$1,000 a week because the principal "side kick" of H. R. H. the Prince of Wales lost the Prince's wallet in her apartment—O, my God!

Mr. J. Berman, familiarly called "Jake" one of the famous cinema Siamese twins, the other one being Sam Glaser, has had the distinction of being made general sales manager of the United Artists for Canada. When interviewed by The Digest "Jake" was beaming; and appeared to realize that such promotion only comes to those who "make good."

"Chu Chin Chow" played a week's engagement at Shea's Hippodrome, Toronto. Much as we favor English productions we wish the picture had been made in America.

# "Welcome Stranger" for Montreal Loew's Secures Laughing Feature

**"WELCOME STRANGER"** an adaptation of Aaron Hoffman's play which made a two year's record hit in New York and Chicago; and which is being released by the Producers' Distributing Corp., formerly W. W. Hodkinson will have its premiere showing in Canada at Loew's, Montreal, Nov. 2nd. It is a Belasco Production, adapted for the screen by James Young and Willard Mack. The players selected, among which are Florence Vidor, now of "Barbara Frietchie" fame, Dore Davidson, of "Humoresque" renown, Virginia Brown Faire, Noah Beery, Lloyd Hughes, Robert Edeson, William V. Mong and Otis Harlan make up a superb cast. Of its opening at the Forum Theatre,

Julius K. Johnson, Managing Director has this to say: "Welcome Stranger" opened Forum Theatre to the biggest business in the history of the theatre. Fully three thousand people were unable to gain admission, and it was necessary to run a second performance, which ran past midnight and held the audience to the finish. My personal opinion is that "Welcome Stranger" is the finest audience picture ever made with a hundred per cent exploitation possibilities. The picture gets tremendous audience applause, congratulations. Your resident Manager sure did me a favor when he sold me this picture." It is reported that Ned Miller has booked "Welcome Stranger" for the Pantages, Toronto.

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# Pictures in Winnipeg

By JOHN J. CONKLIN

The outstanding picture of the season in Winnipeg is "The White Sister," now in its second week at the Lyceum, where in the opening week the business was capacity. Manager Charles Meade put over a remarkably good exploitation campaign, using the daily papers almost exclusively and the results were big. For tense drama, splendidly acted amid scenes of unusual beauty and stunning realism, this production must take first place this year among the new photoplay offerings. Lillian Gish has never been so artistic about her emotionalism. She is freed from the shackles of the sentimental Griffith and takes her cues from Henry King. The pathos of her role is made to seem genuine and much of the credit must go to those who handled the delicate subject matter so reverently. Some of the mob scenes and especially the scenes showing the natives trying to escape from Vesuvius in eruption, are thrillers. Here is a motion picture that demands the use of all the praise that is possible to bestow, for nothing finer has ever reached the screen.

\* \* \* \*

In "Captain Blood," which was the attraction at the capitol the week of Oct. 20, all the familiar Sabatini qualities are magnificently played up and an elaborate production of the story has been made by Vitagraph. The scenes are beautiful in their tropical luxury of foliage and setting and the love story is well developed and cleverly maintained. It is the best Sabatini story to reach the screen and the most entertaining with its dramatic force and sprinkling of comedy. Those who like stirring ad-

venture, thrilling action, on the high seas and all the romance and drama that go with them will find it to the fill in this picture. Business was capacity all week and Earle Hill's orchestra played with sympathy and power to the many scenes of action.

\* \* \* \*

"The Last of the Duanees" which the Province showed the week of Oct. 13 is an exceptional picture of the western range with an appealing story that is well acted. It abounds in action, wild riding and hair raising feats of star (Tom Mix) and his horse. The marvellous escape over a waterfall is not padding, in fact the production is free from padding. The situations are nicely developed and fit like a glove into the smooth running story. This is so much better than the average westerner that no one need fear securing it. There is some very fine photography of the scenes of the western country. The entire cast do well. Helmer Jernberg, the owner, of the Province, has been showing some very attractive programmes this season.

## Beryl Claire Adams Born in Winnipeg

All Winnipeg was interested in the wedding of Beryl Claire Adams to Ben Hampton in Los Angeles recently as the lady was born in Winnipeg 27 years ago. Her mother, Mrs. Lillian Adams, and her sister, Muriel, of Winnipeg, are with Mrs. Hampton in Los Angeles. Mrs. Adams was given a beautiful diamond ring on the occasion by Mr. Hampton.

## Oral Cloakey Musical Director Cameo Los Angeles

Oral Cloakey, formerly of Winnipeg and Ottawa, a member of the staff of Famous Players managers, for years, who went to Los Angeles several months ago from Ottawa to be exploitation manager for Universal, has been appointed musical director of the Cameo theatre in that city where his undoubted talents are given every scope to develop.

## Josie Sedgwick Crowned Queen of "Round-Up"

For the first time in the history of the nationally famous Pendleton Round-up, a motion picture player has been unanimously elected queen of the event.

Julius Bernheim, general manager of Universal's West Coast Studio has received a wire from the Pendleton, Oregon, Round-up Committee wherein he is advised that Josie Sedgwick was honored by being elected queen of the celebration.

Aside from the honor conferred upon Miss Sedgwick, the committee went on record as endorsing the motion picture industry as a whole.

In former years, the queen of the "Round-Up" was bestowed upon a resident of Pendleton, but Miss Sedgwick's selection is a decided departure. She is playing a featured role in Hoot Gibson's new Universal production "Let 'Er Buck," which is being filmed in Pendleton and which centres around the activity of this national "Round-Up."

Marion Nixon and Hoot Gibson have the leading roles in "Let 'Er Buck." Edward Sedgwick is the director. In the company are more than two dozen Universal Ranch Riders, who with "Hoot" competed in the events at Pendleton during the Round-up, which was held Sept. 18th to 20th inclusive.

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# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin; but because of personal enmity growing out of land disputes the marriage is opposed by Rosamund's brother, Peter; and her guardian, Sir John Killigrew. Oliver incensed at Sir John's references to him as a "pirate," engages him in a duel and defeats him. He then proceeds to Godolphin Court to apprise Rosamund of the affair.*

## CHAPTER II—Continued

Arrived at that fine embattled castle of the Killigrews which commanded the entrance to the estuary of the Fal, he found Peter Godolphin there before him; and because of Peter's presence Sir Oliver was more deliberate and formal in his accusation of Sir John than he had intended.

Sir John, however, came half-way to meet the quarrel. His rancor against the "Pirate of Penarrow"—as he had come to dub Sir Oliver—rendered him almost as eager to engage as was his visitor.

They found a secluded corner of the deer park for their business, and there Sir John—a slim, sallow gentleman of some thirty years of age—made an onslaught with sword and dagger upon Sir Oliver, full worthy of the onslaught he had made earlier with his tongue. But his impetuosity availed him less than nothing. Sir Oliver was come there with a certain purpose, and it was his way that he never failed to carry through a thing to which he set his hand.

In three minutes it was all over, and Sir Oliver was carefully wiping his blade whilst Sir John lay coughing upon the turf tended by white-faced Peter Godolphin and a scared groom, who had been hidden thither to make up the necessary tale of witnesses.

Sir Oliver sheathed his weapons and resumed his coat, then came to stand over his fallen foe, considering him critically.

"I think I have silenced him for a little while only," he said. "And I confess that I intended to do bet-

ter. I hope, however, that the lesson will suffice and that he will lie no more—at least concerning me."

"Do you mock a fallen man?" was Master Godolphin's angry protest.

"God forbid!" said Sir Oliver soberly. "There is no mockery in my heart. There is, believe me, nothing but regret—regret that I should not have done the thing more thoroughly. I will send assistance from the house as I go. Give you good day Master Peter."

From Arwenack he rode round by Penryn on his homeward way. But he did not go straight home. He paused at the gates of Godolphin Court, which stood above Trefusis point, commanding the view of Carrick Roads. He turned in under the old gateway and drew up in the courtyard. Leaping to the kidney-stones that paved it, he announced himself a visitor to Mistress Rosamund.

He found her in her bower—a light, turreted chamber on the mansion's eastern side, with windows that looked out upon that lovely sheet of water and the wooded slopes beyond.

She rose with a little exclamation of gladness when he appeared under the lintel—scarce high enough to admit him without stooping—and stood regarding him across the room with brightened eyes and flushing cheeks.

Like her brother, she was tawny headed and she was divinely tall, though as yet her figure in its girlishness was almost too slender for her height.

"I had not looked for you so early"—she was beginning, when she observed that his countenance was oddly stern.

"Why—what has happened?" she cried, her intuitions clamoring loudly of some mischance.

"Naught to alarm you, sweet; yet something that may vex you." He set an arm about that lissom waist of hers above the swelling farthingale, and gently led her back to her chair, then flung himself upon the window-seat beside her.

"You hold Sir John Killigrew in some affection?" he said between statement and inquiry.

"Why, yes. He was our guardian until my brother came of full age."

Sir Oliver made a wry face.

"Aye, there's the rub. Well, I've all but killed him."

She drew back in her chair, recoiling before him, and he saw horror leap to her eyes and blanch her face. He made haste to explain the causes that had led to this; he told her briefly of the calumnies concerning him that Sir John had put about to vent his spite at having been thwarted in the matter of his coveted license to build at Smithick.

"That mattered little," he concluded. "I knew these tales concerning me were abroad, and I held them in the same contempt as I hold their utterer. But he went further, Rose; he poisoned your brother's mind against me, and he stirred up in him the slumbering rancor that in my father's time was wont to lie between our houses. To-day Peter came to me with the clear intent to make quarrel. He affronted me as no man has ever dared."

She cried out at that, her already great alarm redoubled. He smiled.

"Do not suppose that I could harm him. He is your brother, and, so, sacred to me. He came to tell me that no betrothal was possible between us, forbade me ever again to visit Godolphin Court, dubbed me pirate and vampire to my face and reviled my father's memory. I tracked the evil of all this to its source in Killigrew, and rode straight to Arwenack to dam that source of falsehood for all time. I did not accomplish quite so much as I intended. You see, I am frank, my Rose. It may be that Sir John will live; if so I hope that he may profit by his lesson. I have come straight to you," he concluded, "that you may hear the tale from me before another comes to malign me with false stories of this happening."

"You—you mean Peter?" she cried.

"Alas!" he sighed.

She sat very still and white, looking straight before her and not at all at Sir Oliver. At length she spoke.

"I am not skilled in reading men," she said in a sad, small voice. "How should I be, that am but a maid who has led a cloistered life? I was told of you that you were violent and passionate, a man of bitter enmities, easily stirred to hatreds, cruel and ruthless in the persecution of them."

"You, too, have been listening to Sir John," he muttered, and laughed shortly.

(To be continued)

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Vol. 16, No. 25.

TORONTO, CANADA

October 18th, 1924

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OCT. 18th, 1924

## **"The Trust Busting Act"**

**T**HE Combines Investigation Act was passed as a Government measure at the last session of Parliament in 1923. This legislation provides for an investigation of any charge, preferred by six adult British Subjects resident in Canada, that a combine detrimental to the public interest exists or is about to be formed. Under the provisions of the act such charges may be laid before a registrar. That official may first make a private enquiry and use the wide powers conferred upon him to obtain information from the accused. If he decides that a prima facie case has been made out he may have an investigation commission appointed to make a further enquiry. Even if he decides that a prima facie case has not been established, he may be over-ruled by the Minister of Labor and the investigation commissioners appointed. Should the commissioners conclude that a combine exists the Minister may refer the facts to the Solicitor-General of the Dominion or to the Attorney-General of a Province with a view to the prosecution of the parties to the alleged combine under the criminal code. The Government, too, may cancel patent rights held by the monopolists or deprive them of tariff protection.

So far in Canada we have had no prosecution of Trusts, they either do not exist, or have been hidden by the modesty of those who had much to complain of, but no courage to protest. The Canadian Picture Industry, however, presents a situation which is in need of an investigation. The cry of the Independent Producers is, "What can we do, we are helpless." Such a cry is of course useless. All a few big Independent producers have to do is to build a few theatres in the key centres in Canada and any tendency towards "closing up Canada" for them will be noticeably blocked. However, the endurance of the Independent Producers even surpasses the patience of exhibitors like Mr. Sperdakos of Montreal and Mr. Minshall of the Star, St. Thomas. Mr. Sperdakos is alleged to have been so "cornered" between the Regent and the Belmont that he was obliged to give up the "ghost."

One would have imagined that the Independent Producers would have nursed "The Mount Royal," Mr. Sperdakos' theatre. Protected him from a "freeze out" on product, but unfortunately for the Independent Producers their vision is at times obscured; and now the only house left for the Independents in the North End district of Montreal is the Dominion. How long he will last depends entirely upon the common sense which the Independent Producers display towards the situation.

In St. Thomas, Ont., it is alleged that Mr. Min-

shall loses his theatre in December because his landlord received an offer which doubled the rent he was receiving from Minshall. The present lessee was invited to meet this 100% increase, which he naturally objected to. The new lease only covers a term of five years and the expense involved in improvements plus rent and taxes makes the investment for the new lessee one which could only be profitable viewed from the standpoint of "getting control." In Sault Ste. Marie two independent houses recently went "the way of all flesh."

I have always heard it said that the exhibitors are so unbusiness-like that they never read a contract before they sign it. Yet many of them have been heard to observe that if they linked themselves together they could bring in enough excellent Independent Product to not only safeguard their business interests, but to enable them to make a profit for themselves.

In Peekskill N. Y., there is an exhibitor who was told he could not have first or second run pictures after his new theatre was built. He was forced into vaudeville, just as many of our Canadian Exhibitors. However, this exhibitor put up a fight, the courts gave him a decision entitling him to not only damages, but to bring criminal prosecution. Loew who was doing the "squeezing" gave up his house in Peekskill, paid counsel fees and settled rather than stand prosecution.

When Vitagraph sued the Famous-Lasky in New York claiming damages against a "squeeze out," there was a settlement.

Karl K. Kitchen in an interview in the editorial section of the New York Sunday World, last May, reports Adolph Zukor as saying, "There can never be a monopoly in the motion picture industry because it is impossible to command a monopoly of brains."

We might hire all the stars, writers and directors in the country, but that wouldn't enable us to make all the pictures. For the other companies would find new writers, players and directors; and even if we controlled a majority of the theatres and could create enough pictures to supply them with attractions we could not end competition." The situation as it is developing in Canada disproves Mr. Zukor's assertion. It is like the philosophy propounded by a man to his friend who was in jail. This friend kept on reiterating "They can't keep you in jail for such an offence." But the man behind the bars knew better he was there:

The Independent Distributors in Canada know better than Mr. Zukor whether a monopoly, other-

(Continued on Page 14.)



## American and Canadian Press Publishing Sabatini's 'Captain Blood'

Newspapers Numbering 437 With Circulation About 20 Millions  
Helping to Exploit Vitagraph's Big Sea Story.

Popularity of "The Sea Hawk"  
By Same Author Helps "Cap-  
tain Blood."

AMERICAN and Canadian newspapers to the number of 474, having a combined circulation of approximately 20 millions, are publishing Rafael Sabatini's "Captain Blood" in serial form. They are taking advantage of a free service offer made by Vitagraph, whose picture version of the famous novel is acclaimed as one of the outstanding productions of the year. No such response was ever made to a similar offer before.

Before the picture was released Vitagraph announced its readiness to supply newspapers with the text of the novel, to be published in instalments of two columns each. It is furnishing mats to papers that have facilities for using them, and proofs to publications willing to go to the expense of setting type. Production stills also are sent out, from which newspapers make selections for half-tone illustrations.

This service is being rendered without charge and without any obligation whatsoever on the part of the newspapers. There are no strings to the offer. The distribution is handled by a special staff at the Vitagraph offices, entirely independent of the booking department. Newspapers in communities in which the picture has not been contracted for are treated on precisely the same basis as those at points where arrangements have been made for early showings.

Every newspaper in a town of 10,000 or more, which has taken advantage of the offer, has received from Vitagraph a large supply of 24-sheets, with strip-in dates, to announce the publication of the novel. Many papers are publishing Mr. Sabatini's great work in full. To others Vitagraph sends an abridged edition of 55,000 words. This edition is not a rewrite, but was cut from the novel without any alteration of the text.

Newspapers in cities, towns and villages in every state in the Union and every province of Canada are taking advantage of the offer. The eagerness of publishers bears elo-

quent testimony to the live interest of the American and Canadian public in the best fiction. Publishers see in the serialization of this novel an assured circulation-booster, despite the enormous sales which "Captain Blood" in book form has enjoyed, the heavy demand for it at the circulating libraries of every community, and the fact that scores of newspapers published the story more than a year ago, when a prominent newspaper syndicate circulated it.

As a matter of fact, acceptances of the Vitagraph offer have come from more than 474 newspapers, but the distributing organization is scrupulously careful not only to limit publication of the novel to a single newspaper in a given city or town, but to protect every paper using the service against competition anywhere in the territory in which it circulates. Every mail delivery to the Vitagraph offices in New York increases the list of acceptances, and each outgoing mail adds to the amount of material distributed.

In starting the publication of the serial, the Chicago Daily News, the Detroit Times and the Winnipeg Free Press issued special rotogravure sections, illustrated with half-tones made from the production stills of the picture. A number of the papers began the printing of "Captain Blood" immediately after finishing the serializing of "The Sea Hawk," an earlier Sabatini novel. The latter's popularity assured a warm reception for the latest of the great novelist's stories.

### "Vanity's Price" Booked Forum Theatre, Los Angeles

"Vanity's Price," the first of the special Gothic Productions for release by F. B. O. featuring Anna Q. Nilsson, Stuart Holmes, Lucille Ricksen, Wyndham Standing and Arthur Rankin, has been booked by the Forum Theatre, Los Angeles' newest first run house, for a two week run, commencing October 4th.

"Vanity's Price" is a story based on the Steinach treatment of glandular revivification. It comes from the pen of Paul Bern, and was directed by R. William Neil.

### "Greater Than Marriage" New Vitagraph Coming

"GREATER Than Marriage," the production work on which was completed by Victor Hugo Halperin a few days ago, is being rushed through the laboratories, so that it will be ready for Vitagraph release about the middle of November. The cast of "Greater Than Marriage" is of special interest, since the players are stars of international reputation on both stage and screen.—Based on the novel "Joan Thursday" by Joseph Vance—it abounds in heart-appealing situations. The cast as follows:

|                        |                   |
|------------------------|-------------------|
| Joan Thursday.....     | Marjorie Daw      |
| John Masters.....      | Lou Tellegan      |
| Maizie de Noovan....   | Peggy Kelly       |
| Father .....           | Tyrone Power      |
| Venetia .....          | Mary Thurman      |
| Nella Gardrow....      | Dagmar Godowsky   |
| Vincent Marbridge..... | Raymond Bloomer   |
| Mother .....           | Effie Shannon     |
| Aunt Helena.....       | Florence Billings |
| Sam Goldman....        | William Ricciardi |
| Charlie Quan.....      | Ed. Roseman       |

### Emory Johnson Considering Big Sea Story For F.B.O.

Having just completed "Life's Greatest Game," as his sixth production for Film Booking Offices, Emory Johnson plans to produce a big sea story as his seventh attraction under the terms of his new eight-picture contract with the distributing corporation. Johnson comes of a long line of seafaring folk and has long planned to produce a story on which he could give his nautical inclinations free rein. His mother, Emily Johnson, will write the story.

### Two Beau Brummel's Appear St. John Screen One H.R.H. Prince of Wales

During the showing of Beau Brummel by a curious coincidence—Pathe views of the Prince of Wales landing at New York were flashed on the screen in the ordinary first of the week news reel. The debonair, good-looking young man, with his jolly smile was much a contrast to the former Prince of Wales as portrayed in the feature that attention was called to the two Royalties in the write-ups for "Beau Brummel." It was not difficult to join the prayer expressed by the Imperial's pianist, "Mose" Ewing as he played the old tune "God Bless the Prince of Wales" during the scenes showing Albert Edward, Prince of Wales in New York.

# Pictures in Toronto

By HECTOR CHARLESWORTH

WHAT used to be known as Western melodrama; and what might be called melodrama of the outposts is a hardy perennial on stage and screen. Years before the majority of motion picture "fans" were born, men like McKee Rankin and Louis Aldrich were making fortunes out of pieces like "The Danites" and "My Pardner." Somewhat later James H. Wallack the "Cattle King" gained celebrity by doing feats with horses on the regular stage of a similar order to those performed by "Broncho Billy" and William S. Hart for the screen. The locale of these melodramas is continually obliged to move on. Most of the territories where the scenes of the early Western pieces were laid are now marked by large and progressive cities, with colleges, community theatres and aspirations toward establishing symphony orchestras. The dramatist who wants to continue this type of play is forced to go into regions that cannot be colonized, like the great American desert; or Alaska, which is likely to remain primitive for a long time to come. These thoughts occur to one in considering James Oliver Curwood's screen melodrama "The Alaskan," in essence a perpetuation of the old tradition of Rankin and Aldrich.

For one I am glad that Curwood has gone to Alaska for his locale and is leaving this Canada or ours alone. Some time ago I was told that the Canadian Pacific Railway and the Canadian National Railways would give a good deal if they could induce Mr. Curwood to leave the name of Canada out of his film dramas or at any rate limit their circulation to this continent. The immense popularity of Curwood films in Great Britain and European countries is one of the gravest handicaps that Canadian emigration agents abroad have had to deal with. Overseas the teaching of geography is an even more perfunctory business than it is with us, and millions of Europeans, who have seen the Curwood films imagine that they revealed the general conditions in Canada. No one on business or other grounds can take exception to Mr. Curwood's adapting his special talents as analyst of the struggles and triumphs of the people of the outposts, to the

splendors of the great Alaskan outposts.

The story has its crudities, particularly in the handling of the love interest, it is curious for instance that a woman running away from a husband who has been cruel to her should go to the very country where she knows he has interests, and where he is likely to turn up some fine day. But the scenario is rather clever in its use of actual conditions. Twenty years or so ago, an Alaskan melodrama would have dealt with mining; but mining is more or less dead along the arms of the Yukon and the interests involved in the latter episodes of "The Alaskan" are salmon fishing and grazing privileges, one of the new industries that have arisen of late years. In addition, Mr. Curwood has made his story topical by introducing an investigation by U. S. Federal authorities at Seattle into an attempt to capture the salmon fishing rights of the Yukon, by corrupt means. Such investigations were threatened some years ago when Collier's Weekly had its "muck-rakers" out looking into the way U. S. natural resources had been diverted into private hands. It also has been rumored that as an aftermath of the Tea Pot Dome enquiry, there will be future investigations into Alaskan transactions of the U. S. Department of Interior. Mr. Curwood is therefore up to date, in certain features of his plot. The impressiveness of "The Alaskan" is in a considerable measure due to its splendid nature photography, showing the picturesqueness of Alaska's rich valleys and mountain fastness. The main character, who is a real hero of the traditional breed, is played by Thomas Meighan, who as everyone knows is a "he-man" if ever there was one. Estelle Taylor is rather disappointing as the heroine, somewhat stiff and saucer-eyed in her scenes of emotion. There is excellent acting of subordinate roles by adepts like Charles Ogle, and the French Canadian actor, Alphonz Ethier.

THE novels of Sinclair Lewis are in their essence not easy to transfer to the screen, since the main note of his work is mordant irony. Irony is difficult enough to put over

in the spoken drama; and the screen is not a vehicle that lends itself to that critical and satirical attitude toward his fellowmen, for which Mr. Lewis is notorious. Thus, despite the fact that "Main Street" was one of the most widely circulated novels ever published in America, and naturally had a tremendous preliminary advertisement, it proved, when transferred to the screen, a disappointment to its producers. "Babbitt" though very widely discussed as a criticism of business life in the smaller American cities was an even more difficult proposition for a director. The real screen material of "Babbitt" is to be found in some of its subordinate episodes like the tragedy of Babbitt's idealistic friend who in a moment of rage tries to kill his wife, and the love stories of the young people. Babbitt's own affair with the quiet "vamp" is a rather ordinary and common theme. Consequently the screen version does not excite the interest the fame of the novel would at first blush lead one to expect. Willard Lewis though, well-known as a capital artist in romantic costume roles, shows his cleverness and adaptability to straight American types, and he is satisfactorily supported by Mary Alden, Carmel Myers and others.

\* \* \* \*

COLLEEN MOORE has come forward rapidly as an exponent of flapper types; and it is perhaps proof of her real arrival, that motion picture "fans" are divided into two camps about her. Among playgoers approximately of her own age, some do not like her personality. Others are delighted by her gift of abandon. Nothing is really so helpful to the career of a young star as to be argued about as is Colleen Moore. And she is undeniably clever in her hackneyed treatment of emotional scenes. In "Flirting With Love" she presents something different from the misunderstood flappers she has been playing; the story is rather fantastic, but more amusing than her earlier pieces. She is a romping young actress who to delude a censor poses as demure; and though not notable for finesse she manages to hold everyone's interest.

\* \* \* \*

Before Buying Pictures Read The Digest Advertising Pages.



# First National Issues Big Press Service Book on "The Sea Hawk"

## Exploitation Utilized in New York — Chicago — Los Angeles Given in Detail.

First National Pictures, Inc., has just issued to exhibitors a press and service book on the Frank Lloyd special, "The Sea Hawk." It is twice the size of the books prepared on the average release, and is in every way in keeping with the quality of the production.

It is printed on straw-colored paper, which is easy on the eyes even under the hard glare of electric lights. In size it is larger than the ordinary newspaper and consists of eight pages with a smaller four-page insert.

Exhibitors will do well to consult this press book before entering upon their exploitation campaign for "The Sea Hawk" as it contains material that was used in New York, Chicago and Los Angeles and helped the picture to do capacity business in all three cities. The newspaper ads, which were used daily for a week in advance of the opening of the picture at the Astor Theatre, New York, are

reproduced. These advertisements are acknowledged as being among the best that the motion picture industry has brought forth. The entire series of advertising cuts is most striking; they are out of the ordinary and will exert a strong box-office pull.

There is an unusual wealth of newspaper stories—features, notices, and briefs—in the press book. Diagrams showing how the lobby can be decorated with poster cut-outs are printed. An entire page is given to illustrations of the posters, slides, window cards, etc., as there are two sets of most of these. For instance, there are two 24-sheet posters, two 6's, two 3's and three 1's.

The insert is a four-page herald, about 12 by 20 inches, printed in green on white and profusely illustrated. The entire press book is most elaborate and helpful and has been prepared by C. F. Chandler and S. Charles Einfeldt of First National's Publicity and Advertising Department. Every exhibitor can find in it something to fit his local conditions.

## Helmer Jernberg Purchases Province Theatre, Winnipeg

Personality plus experience. A natural liking for the "silver sheet" intensified by a long period of training. These brief sentences are eloquently descriptive of Helmer Jernberg, who has purchased the interests in the Province Theatre, Winnipeg, of J. A. Shuberg, formerly of Winnipeg and now of Vancouver.

Mr. Jernberg has just consummated a deal involving some \$50,000 and the Province is therefore now his own house. For some time past the new owner has been negotiating for some of the biggest productions of the season for the winter.

Mr. Jernberg has been elected president of the Manitoba Moving Picture Exhibitors' Association to fill the vacancy made by the departure for Edmonton of Walter P. Wilson, former manager of the Lyceum Theatre. Mr. Wilson has assumed management of the Capitol Theatre in Edmonton for the Famous Players Canadian Corporation, Ltd.

The longest projection throw in all Canada, 175 feet, which is found at the Auditorium Theatre, Ottawa, is in charge of two well-known Ottawa operators, those appointed to the job being William Lane, business agent of the Ottawa Local, and Mike Ventura. There was considerable competition for the honor.

## The West After \$1,800

### Nathanson Prize Week

The theatres in the western division of the Famous Players Canadian Corporation Limited — from Winnipeg to the Coast—under the personal guidance of H. M. Thomas, which was in the recent bonus competition of \$1,000 divided between the managers of the west, is now after the \$1,800 Nathanson Week prize.

The recent showing in the west means a feather—if not a couple of feathers—in the cap worn by Mr. Thomas, as it is the first time since the inception of the Famous Players in Canada that the west has stood a ghost of a chance against the east, and until the last report was in it was an uphill battle. Mr. Thomas came to Winnipeg but a few months ago to become the head of the western division and has taken advantage of every opportunity to stimulate business.

## Margaret Livingston Makes Debut as Star In "The Follies Girl"

Margaret Livingston makes her debut as a star in the Regal production, "The Follies Girl" and little Billy Seay makes his debut as an "extra." Billy is the little fellow who toddles out on the racetrack in the way of the onrushing horses and is saved by Patricia O'Brien, "Follies" girl, played by Miss Livingston. It is Billy's first appearance before the camera.

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# Pictures in Montreal

By S. MORGAN-POWELL

**M**ONTREAL, Oct. 24.—At times it has seemed almost as if nobody knew what we were waiting for, in the films. Now "The Sea-Hawk" has arrived,—and we know. The Capitol this week has been packed with people, probably the great majority of whom have read Sabatini's thrilling romance of pirate days. The enthusiasm has been marked, though this is not a demonstrative movie public. There has been a general attitude of genuine satisfaction,—and that is perhaps the best criticism any film can secure.

Apart entirely from the remarkable realism of the principal scenes,—a realism only possible through great expenditure, both in cash and in effort,—this film is made memorable by reason of the fact that no effort has been made in it to "improve" upon the author of the original story. The tale of "The Sea Hawk" told upon the screen is identical with the tale as told in Sabatini's novel in every essential and outstanding detail. Indeed, the romance would have been ruined, had it been "improved" by these gentlemen of the studios whose imagination works along mechanical lines, as a rule. The actors who play the leading parts in this great drama of the sea seem to fit their roles as though born to them. Milton Sills does easily the best work of his screen career in the title-role. Wallace Beery, Lloyd Hughes' and others distinguish their respective parts by acting that is never less than convincing and often brilliant. Miss Enid Bennett makes a pictorial alluring heroine, and there is little that makes any serious demands upon her historic skill.

Photographically, the film is superb. But I think it triumphs most in the astonishingly realistic presentation of the sea scenes,—the fights between pirate ship and ship of Spain, pirate ship and British warship, the spectacle of the galley slaves tugging at the row upon row of banked oars, the crew handling the cumbrous canvas, and the hot tumult and wild passion of battle and swift death. It is, of course, possible to pick holes in these. But the finest polished diamond, if examined under a sufficiently strong glass, will be found to have rough edges.

The film strikes me as a great

achievement—the greatest since "The Four Horsemen" in vision, in realism, in consistent acting, and in sustained interest. Its appeal to the elemental emotions is tremendously powerful.

\* \* \* \*

**W**ITH the exception of this remarkably interesting film, the past two weeks have been curious ups and downs in motion picture patronage here. Exceptionally fine fall weather has undoubtedly contributed in no little measure to this, as the public love to parade the streets, and it takes a nip of cold to drive them into the theatres. A combination of Norma Talmadge in "Secrets" at the Palace, Ramon Novarro in "The Red Lily" at the Capitol, and Richard Barthelmess in "The Enchanted Cottage" at the Loew house, with Percy Marmont and Zazu Pitts in "The Legend of Hollywood" at the Imperial, would appear on paper to be a pretty strong one, but the lure of blue sky, sunshine, and crisp autumnal air proved stronger, most of the time.

Yet the films presented many points of interest. Miss Talmadge has certainly done no work in the past equal in histrionic qualities and the finer factors of film portraiture to the achievement that stands to her credit in "Secrets," and, despite the labored efforts of the censor board to eliminate from the story the dramatic elements that make it a powerful tale of life—though they left in a long and intensely sensational shooting contest between the defenders of a beleaguered ranch and a gang of desperadoes, well calculated to inspire the children (who never go to these picture houses) with a desire for a shooting iron and a target—the tale proved of sufficiently sustained interest to hold attention closely.

The success of Miss Talmadge in this film lies in the skill with which she succeeds in giving four sharply differentiated delineations of the same woman at four distinct periods of her life,—girlhood, early married life, mature age, and old age. Careful study in make-up, in gesture, in poise, marked all four pictures, and she succeeded, moreover, in lending to each such a strength of conviction as left little, if anything, to be desired. She

seemed to get into the mood of each period, and of course in such details as costume and manner she was always in the correct metier. Moreover, she has learned to control emotional display to the point where her presentation of feeling seems spontaneous and natural in all essentials; and this is a highly important thing.

\* \* \* \*

**A**T the Capitol last week Mary Pickford was seen in her latest picture, "Dorothy Vernon of Haddon Hall." This is in truth a lovely picture, telling a logical, thrilling and deeply interesting historical romance with a charm one seldom finds upon the screen. Miss Pickford has an exacting role which makes far greater demands upon her skill as an interpreter of emotions than in any in which I have seen her before. She emerges from the test with flying colors and stands revealed as an emotional actress of distinct ability whose art in the pictorial presentation of emotion is polished and brilliant.

I like the story very well. But I like even better the admirable manner in which Miss Pickford has surrounded herself with a cast—and a very large cast, too—of thoroughly competent and resourceful players, who are given the fullest possible opportunity to make all their can be made of their respective roles. The result is a romance in which there can be found no weak point, which unfolds upon the screen naturally and smoothly, and which is dexterously mixed with adventure, intrigue, and all the passions that ambition lets loose when directed in unlawful ends.

The photography of this film is something you must see to appreciate at its true value. Instead of the sharp outlines and sharper clearness of the usual film, the principal effects in this film are the soft rich tones. The photography has evidently been extensively done through screens, and the result is in the highest degree artistic and pleasing to the eye. The interiors are magnificent and the exteriors wonderful, too. Miss Pickford—or her double—achieves an astoundingly hazardous gallop on a white horse on the top of a castle wall. From a spectacular standpoint, indeed, there are many scenes that remain vividly in the mind. It is a work of art from beginning to end, and one of the finest things Miss Pickford has ever done.



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# CAPTAIN

By Rafael

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## VITAGRAPH

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## Pictures in Winnipeg

By JOHN J. CONKLIN

The three theatres of A. R. McNichol Limited, Winnipeg, the week of Oct. 4, did capacity business, and indication that the showings were super-features in every sense of the word. At the Lyceum was "The White Sister" (previously reviewed by me;) at Starland was "The Hunchback of Notre Dame," and at the College was "Scaramouche."

Never before has there been shown such massive sets, such superb directing, more beautiful photography, and never before have so many actors passed before the camera in a single production as in "The Hunchback." But greater than all the massive sets and colorful scenes of mobs, numbering thousands, is the remarkable portrayal of the Hunchback by Lon Chaney, and to him alone goes much of the honor of the success of this screen version of Victor Hugo's classic. It sears into one's memory long after the spectacular and stirring passages of picture have come and gone. It is one of the greatest characterizations the screen has ever known. Story, acting, direction and production stand out, blended together, providing perfect entertainment.

\* \* \* \*

Starland presents this week Gloria Swanson in "Her Love Story." This interested the women folks greatly owing to the elaborate gowns worn by the star. The story is not particularly original and the action lags here and there. Miss Swanson's

role is a distinct departure from what she has been portraying and she does fairly well. The mounting is lavish and the lighting and the photographic effects are artistic. It was also a book story tie-up, Mary Roberts Rinehart's name and the star being sufficient to draw large business. The musical accompaniment in the hands of Walter Dolman, the city's premiere organist, added greatly to the enjoyment of the picture.

\* \* \* \*

"Wine" drew the best of the season to the Metropolitan. It is a flapper play, with conventional melodrama but Manager Walter Davis had a swell fashion show in connection with the presentation which was the best of its kind shown in Winnipeg. The entire environments added to the drawing powers of the picture in spite of the fundamental drawbacks. It tells of the evils of bootlegging although nothing startling is introduced concerning the trade. It has a good climax and the gay set introduced with frivolous parties were understood here and appreciated in the revelations it gave of the waste and the loss of valuable hours. There is an exceptional cast. Clara Bow is good as the flapper and acts it to the life. Walter Long as the bootlegger is the outstanding performance. His work is resourceful and impressive. Any down town house can make a clean-up with "Wine."

"Hold Your Breath," the first of the full length Christie comedies, was at the Lyceum recently and has good laughs and thrills, while the climax sends an audience away after roars of laughter. Dorothy Devore shows promise of being one of the best of the light comedieness; in fact she is the whole show. The laughs come in quick succession and ends up with a gale of laughs. The early reels contain a new novel gag in the sequence dealing with a beauty parlor. One of the attendants leaves a permanent waving apparatus on a woman's head so long when she comes out she looks like a Fiji Islander. The titles are funny and get many good laughs. A Hebrew gentleman, taking advantage of a crowd by peddling field glasses and camp chairs, is another big howl. Outside of the tricks copied from Harold Lloyd's "Safety Last," it is all new and good.

### Thieves Get Nothing Break Safe Metropolitan Theatre at Winnipeg

Efforts of thieves to break the safe of the Metropolitan Theatre, Winnipeg, Sunday morning, Oct. 12, and get away with Saturday night receipts, were fruitless, and the thugs were forced to leave empty handed, Walter F. Davis, manager of the theatre, stated.

Furniture and papers in the manager's office, where the safe is kept, were scattered around the floor.

The thieves gained entrance through a back window. The combination of the safe was blown off but the doors remained tight.

Undaunted at the first effort, the thieves then set to work with chisels and hammers and attempted to cut away the door. They failed again.

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### Sorrow and Tragedy Result From "Broken Laws"

The growing disregard for the laws of the land and the effect of this upon children, inspired Mrs. Wallace Reid in her newest film production, "Broken Laws," which deals with Mother Love and the need for law observance on the part of citizens.

"Broken Laws" points the way to better citizenship and should prove a big help in Americanization work among the foreign born.

"The motion picture is the universal language of the world. Why not use it to teach the foreigner within our country the laws of the land of his adoption?" inquires Mrs. Reid. "Why wait until he has broken them before we point out his errors?"

"Broken Laws" is a story of typical "law-abiding" citizens. People who would not murder or steal, perhaps, but who do not hesitate to break so-called minor laws! It is a story of parents who do not hesitate to punish their children for slight disobediences, yet laugh at their own escapes from 'speed cops' and who exchange bootleggers addresses, etc.

The effect of such laxity on the part of parents naturally makes itself evident in the lives of the young people as they approach young manhood and womanhood and they reap the harvest which the parents have unwittingly sown; reap it through ignorance and carelessness, to the sorrow of both generations.

Mrs. Reid, Percy Marmont, Jacqueline Saunders and Ramsey Wallace play the parents while Virginia Lee Corbin and Arthur Rankin are the children who tread gaily the primrose path until brought to a halt by sorrow and tragedy resulting from broken laws. F. B. O. will release this feature.

### Theatres in Ottawa Receive Royal Patronage

Royal patronage was extended to several theatres of Ottawa, during the week of October 13 when H. R. H. the Prince of Wales was a visitor in the Canadian Capital. The party from Rideau Hall, the official residence of Their Excellencies, Lord Byng of Vimy, Governor-General of Canada, and Lady Byng, attended the Auditorium Theatre one evening for "The Covered Wagon" and occupied the Royal Box at the Russell Theatre another evening. B. F. Keith's Theatre, Ottawa, of which J. M. Franklin is the manager, was also honored for the occasion by a visit.

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TORONTO CANADA



# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin; but because of personal enmity growing out of land disputes the marriage is opposed by Rosamund's brother, Peter, and her guardian, Sir John Killigrew. Oliver incensed at Sir John's references to him as a "pirate," engages him in a duel and defeats him. He then proceeds to Godolphin Court to apprise Rosamund of the affair.*

## CHAPTER II—Continued

"All this I was told," she pursued as if he had not spoken, "and all did I refuse to believe because my heart was given to you. Yet—yet of what have you made proof to-day?"

He set himself to explain.

"I have told you what Sir John had done. I have told you that the greater part of it—and matter all that touched my honor—I know Sir John to have done long since. Yet I suffered it in silence and contempt. Was that to show myself easily stirred to ruthlessness? What was it but forbearance? When, however, he carries his petty huckster's rancor so far as to seek to choke for me my source of happiness in life and sends your brother to affront me, I am still so forbearing that I recognize your brother to be no more than a tool and go straight to the hand that wielded him. Because I know of your affection for Sir John I gave him such latitude as no man of honor in England would have given him."

Then seeing that she still avoided his regard, still sat in that frozen attitude of horror at learning that the man she loved had imbrued his hands with the blood of another whom she also loved, his pleading quickened to a warmer note.

"Rose," he cried, and his deep voice quivered with intercession, "dismiss all that you have heard from out your mind. Consider only this thing that has befallen. Suppose that Lionel, my brother, came to you and that, having some measure of power and authority to support him, he swore to you that you should never wed me, swore to prevent this marriage because he deemed you such a woman as could not bear my

name with honor to myself; and suppose that to all this he added insult to the memory of your dead father, what answer would you return him?"

Her eyes scanned now his face, every line of which was pleading to her and calling for impartial judgment. Her face grew troubled, and then almost fierce. She set her hands upon his shoulders and looked deep into his eyes.

"You swear to me, Noll, that all is as you have told it me—you have added naught, you have altered naught to make the tale more favorable to yourself?"

"You need such oaths from me?" he asked, and she saw sorrow spread upon his countenance.

"If I did I should not love thee, Noll. But in such an hour I need your assurance. Will you not be generous and bear with me, strengthen me to withstand anything that may be said hereafter?"

"As God's my witness, I have told you true in all," he answered solemnly.

"Then," she said, "I believe you acted rightly. I believe with you that no man of honor could have acted otherwise. I must believe you, Noll, for did I not then I could believe in naught and hope for naught. I am content so you be true."

"True I shall ever be, sweetheart," he whispered fervently.

She looked at him again, and now she was smiling wistfully through her tears.

"And you will bear with Peter?" she implored him.

"He shall have no power to anger me," he answered. "I swear that, too. Do you know that but today he struck me?"

"Struck you? You did not tell me that!"

"My quarrel was not with him, but with the rogue that sent him. I laughed at the blow. Was he not sacred to me?"

"He is good at heart, Noll," she pursued. "In time he will come to love you as you deserve, and you will come to know that he, too, deserves your love."

"He deserves it now, for the love he bears to you."

"And you will think ever thus during the little while of waiting that perforce must lie before us?"

"I shall never think otherwise."

sweet. Meanwhile I shall avoid him, and that no harm may come should he forbid me Godolphin Court I'll even stay away. In less than a year you will be of full age, and none may hinder you to come and go. What is a year, with such hope as mine to still impatience?"

She stroked his face.

"Art very gentle with me ever, Noll," she murmured fondly. "I cannot credit you are ever harsh to any, as they say."

"Heed them not," he answered her. "I may have been something of all that, but you have purified me, Rose. What man that loved you could be aught but gentle."

He kissed her and stood up.

"I had best be going now," he said. "I shall walk along the shore toward Trefusis Point tomorrow morning. If you should chance to be similarly disposed—"

She laughed and rose in her turn.

"I shall be there, dear Noll."

"'Twere best so hereafter," he assured her, smiling, and so took his leave.

## CHAPTER III.

### THE FORGE

Sir Oliver's wisdom in being the first to bear Rosamund the story of that day's happenings was established anon when Master Godolphin returned home. He went straight in quest of his sister, and in a frame of mind oppressed by fear and sorrow for Sir John, by his general sense of discomfiture at the hands of Sir Oliver and by the anger begotten of all this, he was harsh in manner and disposed to hector.

"Madam," he announced abruptly, "Sir John is like to die."

The answer she returned him did not tend to sooth his sorely ruffled spirit.

"I know," she said. "And I believe him to deserve no less. Who deals in calumny should be prepared for the wages of it."

He stared at her in long, furious silence, then exploded his oaths, and finally inveighed against her unnaturalness and pronounced her bewitched by that foul dog Tressilian.

"It is fortunate for me," she answered him composedly, "that he was here before you to give me the truth of this affair."

Then her assumed calm and the anger with which she had met his own all fell away from her.

"Oh, Peter, Peter," she cried in anguish, "I hope that Sir John will recover. I am distraught by this event. But be just, I implore you. Sir Oliver has told me how hard driven he had been."

"He shall be driven harder yet, as God's my life! If you think this deed shall go unpunished—"

(To be continued)

## Pictures in Maritimes

By ALICE FAIRWEATHER

**A** RATTLING good picture is "Tiger Thompson" shown recently at the Unique Theatre and thoroughly enjoyed by the crowd present there. It is an excellent example of what a Western picture can be made with humor, pathos, daring, and the wonders of rugged scenery. Something which appeals to every taste and certainly something of interest in every foot of the film.

Harry Carey as "Tiger Thompson" with his hat cocked at a jaunty angle and his twisted smile was instantly a favorite from his first appearance. He gains sympathy from the raw deal meted out to him when a mining corporation takes from him his hard won gold. He determines to become lawless to spite the law, but is too good at heart. So when it comes to defrauding "Billy Brandon" (Marguerite Clayton) whose bandit father has died and left her in the care of a wicked foreman, "Tiger Thompson" naturally sides with the pretty girl and defends her to everybody's satisfaction — except the villains.

Most clever use is made of the appeal of helpless animals and "Tiger Thompson's" love for a kitten, named "George" and carried in his pocket, is brought out in both an amusing and sympathetic way. "George" acts his part most naturally and a very funny scene of deliberate love-making ends the picture in which the kitten figures largely. A Chinaman, servant of "Billy Brandon's" also supplies comedy. Of course there is riding, dashing over sandy hills—gun play and lassoing with a hold-up of the fast express to give an additional thrill.

The director of this stirring picture was E. Reeves Eason.

\* \* \* \*

Once more we are taken to the plains of the American West in "The Back Trail," and dash with big Jack Hoxie over sandy stretches, down precipitous slopes and through valleys covered with scrubby bushes. The scene opens in a "gambling hell" where we find Jeff Prouty (Jack Hoxie) a wounded war veteran, with a dazed look. He is identified as Jeff Prouty by Gentlemen Harry King (Claude Payton) who informs him of an unsavoury past, which Jeff (in his shell-shocked state) accepts. The conversation is over-

heard by a tramp who follows the two to the Ranch of Jeff's father where dwells the girl Ardis Andrews (Eugenie Gilbert) Jeff's adopted sister. Here follows many adventures, driving off cattle rushers and foiling the plots of the scheming foreman. In a battle between the foreman and Jeff, the tramp is wounded and dies confessing that he is the real Jeff. In spite of the disadvantage of the familiar checked shirt.

Jack Hoxie managed to look handsome and carried off the shell-shocked effect very well.

### Unique, St. John Charges 1c Admission

Recently at the Unique Theatre a one cent admission was advertised, that is every person buying one ticket was given a second ticket for the price of one cent additional. This was a week-end offer and in addition a Saturday morning performance was given, the school children crowding to take advantage of the bargain price. The feature picture shown was "The Back Trail" (Universal) Serial "The Fast Express" (Universal) and a comedy.

## Harry M. Berman Manager F.B.O. Reports Biggest Fall Bookings

**"Go Getters" Proving A Knockout Everywhere—"Life's Greatest Game" Emory Johnson's Best—"Vanity's Price" Another Winner.**

**T**HAT the new cinema season, launched with the beginning of autumn, will prove the most prosperous F. B. O. has ever had, is the opinion of Harry M. Berman, Sales Manager of Film Booking Offices.

"Our offices are swamped with the bookings pouring in. The volume of business is considerable in excess of that for any Fall and Winter season in the history of F. B. O.," said Mr. Berman, who is one of the best known and ablest sales managers in the industry.

"I find from exhibitors' and salesmen's reports an unusually strong revival of interest in motion pictures throughout the United States and Canada. Western pictures with a punch are taking particular hold, and there is an insistent demand from exhibitors for good outdoor productions. That is why we have signed Bob Custer, famous western star, to make a series of eight special super-westerns.

"Our new series of Fred Thomson productions are being booked heavily throughout the country. "Vanity's Price," the first Gothic, is one of our greatest money-makers. "A Girl of the Limberlost" Gene Stratton-Porter's production was booked for three solid weeks at the Mission Theatre, Los Angeles, one of the largest houses in the country. All the Emory Johnson productions, including "Life's Greatest Game," which recently played to capacity at B. S. Moss' Cameo Theatre, New York, are excellent money-makers. Exhibitors throughout the land always report a record breaking business when they book

any of Johnson pictures. Our new series, "The Go-Getters" prove very popular.

"Picture theatres throughout the United States and Canada report excellent business on all our productions, and I predict an era of unusual prosperity, not only for F.B.O., but for the exhibitors who book attractions with particular care as to their entertainment and exploitation qualities.

"With competition growing more keen the country over, and with producers turning out many splendid productions, the successful showman is the man who goes out and accomplishes some real work in putting over his attractions. The day is over when an exhibitor can hang out a one sheet and let it go at that. Frequently his profit may be gauged by a degree of exploitation and aggressive showmanship he puts behind the picture.

"Another factor — in fact, the most important factor contributing to the general situation — is the wealth of really excellent box-office pictures F. B. O. have been turning out. Exhibitors everywhere are expressing unbounded enthusiasm for the box-office and exploitation qualities of F. B. O. productions. The needs of the exhibitors has been the primary force in determining the photodramas F. B. O. is making, and has made. We do not feel that it is our duty to 'uplift the drama,' or try to educate the public into wanting what we believe it should want; but to get down to bed rock and give the amusement seeking theatre-goers what they actually do want."



## Sensational Announcement by Gorman Manager Auditorium Theatre, Ottawa

**Inform Public He Will Control Prices of Admission Hereafter  
Regardless of Attraction—"Covered Wagon" Causes Row.**

Somewhat of a sensation developed in Ottawa, Ontario, when the manager of the Auditorium Theatre, the largest film house in the Dominion, made a public issue with the Famous Lasky Film Service, Limited, Toronto, over the terms of the contract for the playing of "The Covered Wagon" at the Auditorium during the week of October 13. An official statement was issued by Manager T. P. Gorman of the Auditorium regarding differences between the theatre company and the film exchange over the question of prices for the Ottawa engagement and this was followed by the announcement that the Auditorium would regulate and control its own admission price scale in future.

The hitch occurred when the Auditorium approached the Famous Lasky Film Service with a request to make the minimum price for "Covered Wagon" at 50 cents in place of 75 cents and to establish a special price of 25 cents for children. This was refused by Famous Lasky, it was stated, and then Manager Gorman published his statement giving details of the situation. Incidentally, the Auditorium seats 11,000 persons and probably has the longest "throw" of any picture house in North America, this being 175 feet. Manager Gorman's statement was as follows:

"When 'The Covered Wagon' was first offered to us, it was suggested that the price charged in New York City and elsewhere, \$2, \$1.50 and \$1. be charged. This we refused to do. It was finally agreed that the minimum price should be 75 cents with reserved seats at \$1.

"Realizing last week that the scale was still too high, we appealed

to the Famous Lasky Film Service, which controls the rights for 'The Covered Wagon' in Canada' and made the request that we be allowed to reduce the minimum price to 50 cents. The request was refused. On Tuesday, we again telegraphed the Famous Lasky Film Service with the request that the minimum price be cut to 50 cents and that a special price of 25 cents be set for children. This was also turned down and a message reached us yesterday that the original contract must be adhered to. Naturally, we greatly regret that we cannot make the reductions. We were even prepared to pay the loss which the Film Company would have sustained as between 50 and 75 cents.

"In justice to the Auditorium Company which had to pay the highest guarantee ever put up in Ottawa to bring 'The Covered Wagon' here we would like these facts borne in mind. It is well known that 'The Covered Wagon' has been in the market for two years but no efforts to get it for Ottawa were unsuccessful until The Auditorium Company began operations as a picture house.

"The patronage at 'The Covered Wagon' has been very large but regret exceedingly that we were forced to exceed our usual scale for the general public and that the Famous Lasky Company declined to allow us special prices for children.

"For all future attractions at the Auditorium, popular prices will certainly be in vogue. Though the 'Sea Hawk,' which comes to the Auditorium next week is playing elsewhere at much higher prices, it will be shown in the Auditorium at 50 and 75 cents with a few reserved seats at \$1.

### Stop the Press News

The Quebec Provincial Government states that from the taxes levied on amusements and races in Quebec from 1st November 1921 to the 15th inst. it has paid, under the provisions of the public charity act, \$2,592,000 to charitable institutions. The Amusement Tax in Quebec collects about an average tax of ten percent on all paying entertainments. Some people would rather donate to charities without the coercion of a tax.

Mr. O. R. Hanson of Canadian Educational recently appointed Phil Hazza as Sales Representative in Montreal, Sam Jacobs leaving for his old territory, St. John, Mr. H. Cass will be Western Sales Representative, working in conjunction with Mr. Droy; and will cover the territory between Winnipeg and Vancouver.

Know anything about the "Gumps?" They are short subjects released by Universal, which are receiving all kinds of publicity and even making Clair Hague laugh, which is some feat, for I saw Clair weep at a price for "The Hunchback" which taken in at the box-office would have made any exhibitor laugh.

Canadian Educational, responding to personal requests from exhibitors will distribute a series of six Benny Leonard's. Benny is the Lightweight Champion of the world. The stories are by Sam Hellman of Saturday Evening Post fame. These short subjects are said to be brimming over with punch and laughs, both in the titles and the action.

### EDITORIAL—Continued from Page 3.

wise termed, "restraint of trade" is possible. They are facing just such a situation. They hand over their product like "bleating lambs." Sometimes you hear of them, especially when the new fall announcements are in order, then they quietly "fade out" and you wonder what on earth has become of that splendid "line-up." The politics played are so subtle that it even pays to let a box-office winner die for the sake of whipping the Independent Producer into line. There is no limit to which politicians of this kind will not resort. They will even take over what is conceded to be a "lemon house" in order to prevent the Independent Producer, who is putting up a fight against coercion, from having that theatre as an outlet for his product. They will even flatter the

Independent Producer into a "feeling of security," in other words make a "pet" of him in order to use him as a bludgeon against a "kicker." What is going to happen to this same "pet" when the "kicker" is licked is a question which is not considered.

Ever read Balzac's, "Passion in the Desert?" A lioness fell in love with an explorer, she loved him so much that he could not get away from her, and at last he was obliged to rip her belly up with a blade he occasionally looked at. One felt sorry for the lioness, perhaps she meant no harm, but she had a bad reputation; besides it is much safer to be on the outside of a lioness's belly than inside of it. Selah:

—RAY LEWIS.

**"Barbara Frietchie"**  
**Cleans Up Wherever**  
**Picture Shown**

THE greatest box office successes in the history of the film industry have been productions based on historic episodes. "The Birth of a Nation," "The Covered Wagon" and "America"—great in conception and in execution—owed much of their popular appeal to the fact that they were told against a background of actual events. "Quo Vadis" and "Scaramouche" are equally indebted to history for their success. Undoubtedly the most heroic and appealing character in recent American history is "Barbara Frietchie," that noble-hearted woman of Civil War day, immortalized in poem and legend and beloved of every man, woman and child in the United States.

As a stage play by Clyde Fitch, "Barbara Frietchie" was one of the favorite roles of that peerless actress, Julia Marlowe.

"Barbara Frietchie" comes to the screen with a great star, Florence Vidor, in the title role; a great director, Lambert Hillyer, at the helm, with unlimited technical and scenic equipment under the supervision of the best constructive brains in the industry, to be visualized in a sumptuous and stupendous photodrama.

Florence Vidor was chosen to portray the title role because she possesses, in a superlative degree, the innate charm and beauty typical of the American woman.

One of the most brilliant casts ever assembled supports Miss Vidor. Edmund Lowe, who plays the male lead, "Captain Trumbull," is a stirring and virile actor with a legion of admirers. Emmett King is "Colonel Frietchie," Joe Bennett is "Jack Negly," Charles Delaney is cast as "Arthur Frietchie" and Louis Fitzroy as "Colonel Negly."

#### THE STORY

Barbara Frietchie, Southerner, falls in love with Trumbull, a Northerner. War is declared and Trumbull leaves to fight for the Union.

She leaves to marry him but he is wounded. Believing him dead, she runs out on the balcony with the Union flag. When the famous Stonewall Jackson incident occurs. In the end, Trumbull recovers and the Union Jack flies over the Frietchie home.

# COMING!

# "Barbara Frietchie"

WITH  
**FLORENCE VIDOR and EDMUND LOWE**

Based on the Clyde Fitch Play

Adapted by LAMBERT HILLYER and  
 AGNES CHRISTINE JOHNSTON

Directed by LAMBERT HILLYER

Photographed by HENRY SHARP

#### THE CAST

|                         |                 |
|-------------------------|-----------------|
| Barbara Frietchie ..... | Florence Vidor  |
| Captain Trumbull .....  | Edmund Lowe     |
| Colonel Frietchie ..... | Emmett King     |
| Jack Negly .....        | Joe Bennett     |
| Arthur Frietchie .....  | Charles Delaney |
| Colonel Negly .....     | Louis Fitzroy   |
| Sue Royce .....         | Gertrude Short  |
| Manning Lou .....       | Mattie Peters   |
| Fred Gelwex .....       | Slim Hamilton   |

#### BARBARA FRIETCHIE

By JOHN GREENLEAF WHITTIER

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Up from the meadows rich with corn,  
 Clear in the cool September morn,  
 The clustered spires of Frederick stand  
 Green-walled by the hills of Maryland.  
 Round about them orchards sweep,  
 Apple and peach tree fruited deep,  
 Fair as the garden of the Lord  
 To the eyes of the famished rebel horde.  
 On that pleasant morn of early fall  
 When Lee marched over the mountain-wall  
 Over the mountains winding down,  
 Horse and foot, into Frederick town,  
 Forty flags with their silver stars,  
 Forty flags with their crimson bars,  
 Flapped in the morning wind; the sun  
 Of noon looked down, and saw not one.  
 Up rose Barbara Frietchie then,  
 Bowed with her fourscore years and ten  
 Bravest of all in Frederick town,  
 She took up the flag the men hauled down;  
 In her attic window the staff she set,  
 To show that one heart was loyal yet.  
 Up the street came the rebel tread,  
 Stonewall Jackson riding ahead,  
 Under his slouched hat left and right  
 He glanced; the old flag met his sight.  
 "Halt!"—the dust brown-ranks stood fast.  
 "Fire!"—out blazed the rifle-blast.  
 It shivered the window, pane and sash;  
 It rent the banner with seam and gash.

Quick as it fell, from the broken staff  
 Dame Barbara snatched the silken scarf,  
 She leaned far out on the window-sill,  
 And shook it forth with a royal will.  
 "Shoot if you must, this old gray head,  
 But spare your country's flag," she said.  
 A shade of sadness, a blush of shame,  
 Over the face of the leader came,  
 The nobler nature within him stirred,  
 To life at that woman's deed and word,  
 "Who touches a hair of yon gray head  
 Dies like a dog! March on!" he said.  
 All day long through Frederick street  
 Sounded the tread of marching feet.  
 All day long that free flag tost  
 Over the heads of the rebel host  
 Ever its torn folds rose and fell  
 On the loyal winds that loved it well;  
 And through the hill gaps sunset light  
 Shone over it with a warm good night.  
 Barbara Frietchie's work is o'er,  
 And the rebel rides on his raids no more.  
 Honor to her! and let a tear  
 Fall, for her sake, on Stonewall's bier.  
 Over Barbara Frietchie's grave,  
 Flag of freedom and Union, waive!  
 Peace and order and beauty draw  
 Round the symbol of light and law  
 And ever the stars above look down  
 On thy stars below in Frederick town.

Barbara Hauer was born December 3rd, 1766, in Lancaster, Pa., in early life moved to Frederick, Md., where she lived and died. Among the many events of her life may be named the following—In 1791 when Washington spent a night in Frederick, at Mrs. Kimbal's Hotel, Barbara brought her Liverpool china to grace the table, and at the sham funeral of Washington she was one of the pall bearers. She was married to John Casper Frietchie, by Rev. Wagner, May 6th, 1806, and during the stormy war times she was intensely loyal. Whittier describes her doings admirably in his poem. She died December 18th, aged 96 years and 15 days; and is buried in Frederick, Maryland.

**Producers' Distributing Corporation**  
 (Formerly W. W. HODKINSON)



! SINGLE WIVES  
FLIRTING WITH LOVE  
TARNISH  
IN HOLLYWOOD  
With Potash and Perlmutter  
IN EVERY WOMAN'S LIFE  
THE SILENT WATCHER

CORINNE GRIFFITH  
MILTON SILLS  
COLLEEN MOORE  
CONWAY TEARLE  
MAY McAVOY  
BETTY BLYTHE  
LLOYD HUGHES  
BESSIE LOVE  
GLENN HUNTER  
ALMA BENNETT

← They appear in these six

STARS!  
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*What more can you want?*

FLORENCE VIDOR  
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WALLACE BEERY  
BARBARA LA MARR  
BERT LYTELL  
NORMA TALMADGE  
EUGENE O'BRIEN  
DORIS KENYON  
CONSTANCE TALMADGE

CHRISTINE OF THE HUNGRY HEART  
MADONNA of the STREETS  
SANDRA  
THE ONLY WOMAN  
IDLE TONGUES  
HEART TROUBLE  
!

They appear in these six →

# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 26.

TORONTO, CANADA

October 25th, 1924

## **“The Sea Hawk”**

7 weeks at the Regent, Toronto

2 weeks at the Capitol, Montreal

2 weeks at the Savoy, Hamilton

And many one week runs in towns  
where it is the policy to change twice

## **“Secrets”**

2 weeks at the Palace, Montreal

And opening an indefinite run at  
Regent Theatre, Toronto, Nov. 10th

That's performance gentlemen! And we  
are not praying that next year will bring us  
another Knock-out --- Right now we've got

No. 1    No. 2    No. 3    No. 4    No. 5



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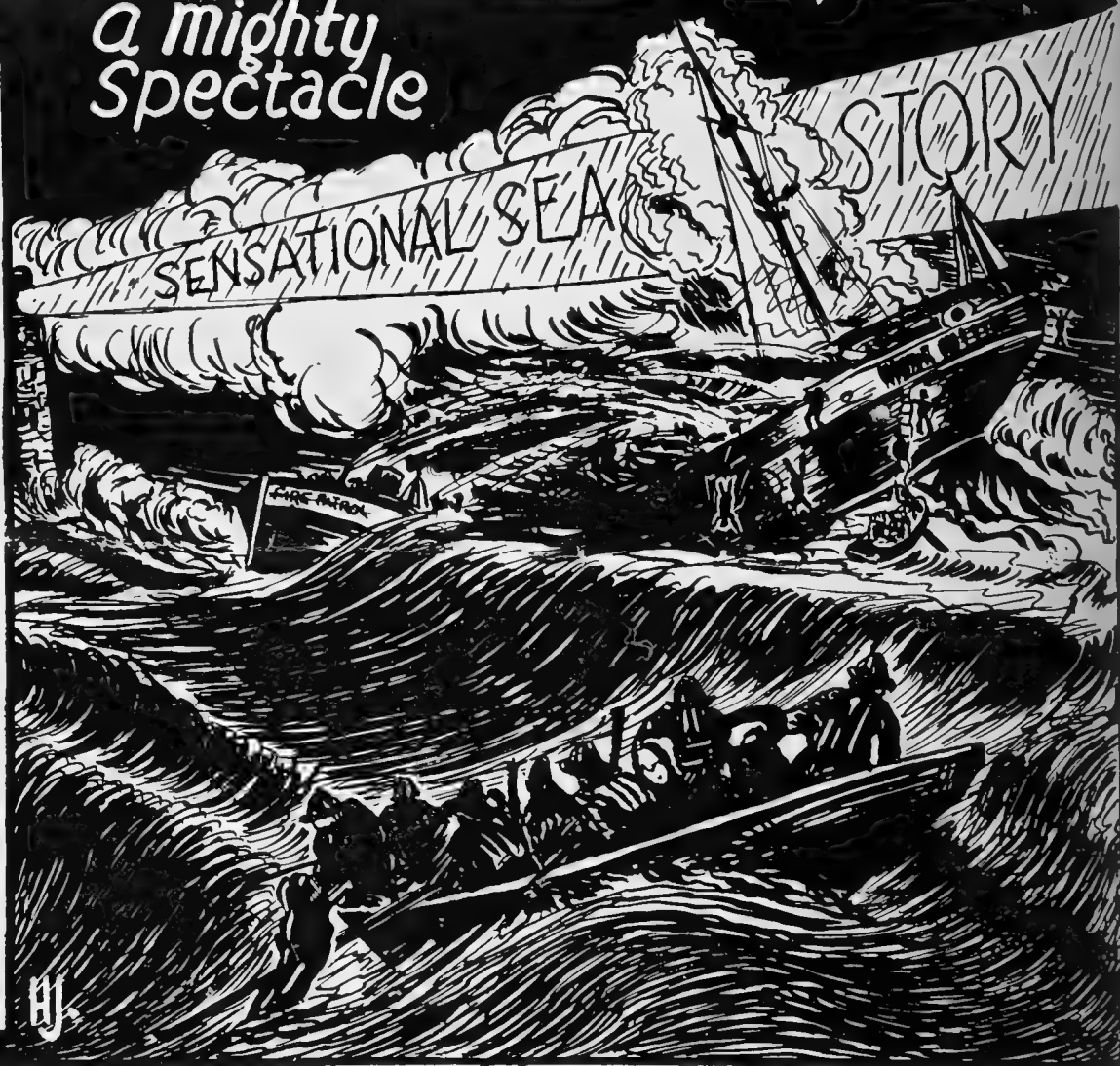
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# "THE FIRE PATROL"

*a mighty  
Spectacle*

A  
MARVELOUS  
DRAMA  
OF LOVE  
ADVENTURE  
AND  
COURAGE  
OF THE MEN  
WHO GO DOWN  
TO THE SEA  
AND THE WOMEN  
WHO WAIT.

**THRILLS,  
LAUGHTER  
AND  
TEARS**  
INTERMINGLE  
IN THIS GREAT PICTURE.



*and  
Oh, what a Cast*

**ANNA Q. NILSSON, MADGE BELLAMY,  
HELEN JEROME EDDY, JACK RICHARDSON,  
SPOTTISWOODE AITKEN, JOHNNY HARRON,  
CHARLES MURRAY, BULL MONTANA**

*Distributed Exclusively by*

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**CANADA'S  
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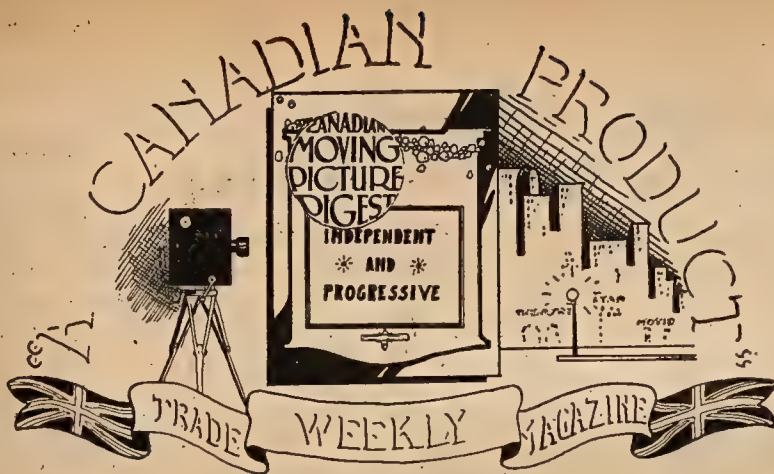
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General Manager and  
Editor-in-Chief

**RAY LEWIS**

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Vol. 16, No. 26.

TORONTO, CANADA

October 25th, 1924

## "They Shall Not Pass"

THE War demonstrated what could be accomplished against a force of Organized Might, when you have Right on your side and the courage to fight for it. "They shall not pass" will go down in history, since it made history.

In Canada the Independent exhibitors who have held out against coercion have united and say, "They shall not pass." The "they" refers to the Combine, even though the various Independent Producers lay down their arms and surrender, frightened at the glittering panoply of the Enemy.

It is to the Independent Producers we, The Independents, wish to talk. Mr. E. W. Hammons of Canadian Educational. Responsible for the position which the Short Subject now enjoys on the programmes of the best theatres. Creator and pioneer of the progressive movement in all Short Subjects, for it was through his initiative in creating a dignified, worthwhile short subject feature, for there is a dignity, even in laughter, that the News Reels, took on a more International tone, and the screen as a recorder of world events has been recognized.

It is to the Canadian Educational Exchange that many Independent Exhibitors turn for their Independent product, for through the distribution system introduced last year, whereby Canadian Educational distributed the F. B. O., Hodgkinson and some English product, exhibitors had an opportunity to secure pictures which were not in the Combine's control. The exhibitors in Canada are looking to Mr. Hammons to maintain the Independent attitude which he has always adopted. They are hoping that his distribution plan in Canada will prove a Godsend to more Independent Producers who are being kept out, to those Independent Exchanges which are endeavoring to protect their equity here.

The Independent exhibitors are looking to Mr. Carl Laemmle, to Mr. Wm. Fox, to Mr. Rock of the Vitagraph, who broke the ambitions of the General Film to create a Trust in the old days, to the First National, who through the franchise system, endeavored to give the exhibitors an even break, to break the back of the Combine Growth in Canada; and give those who have their investments here an honest chance to realize on them.

All the Independent Producers have to say is "They Shall Not Pass." The best product on the market to-day is being released by The Independent Producers. What is the good of a chain of one thousand theatres, if you cannot get product for them

and at prices which will show a profit? The "theatre grabbing idea" is only possible if Product can be controlled, and with product controlled, what profit is there going to be in producing? This idea of not being able to help yourself is all wrong, you are the arbiters of your fate, you furnish the goods; it can be utilized in any theatre of any size, the worst that can be said is the picture is too good for its surroundings, but that will not stop the public from paying to see the picture. But the finest chain of theatres will have its uphostered and well-cushioned seats unsat on if the product upon the screen is poor.

Wake up you Independent Producers, you are approaching a crisis as far as Canada is concerned, next year may be too late, now is your time to throw off the "shackles of coercion and tyranny," don't be bulldozed by a Monster which is only formidable in proportion to the terror with which you invest him. True, Combines are at times organizations comprising a number of clever men, but what the investors or shareholders in Moving Pictures, recruited from the public do not know about Moving Pictures would fill many volumes. They have built up their incomes following other lines, they generally leave the business direction of this side issue, Moving Pictures, to those who have no other lines of finance, who have some knowledge of this Industry, but in an organization how many brilliant minds are there? And then there is always the vulnerable spot, "Power." Someone in an organization gets a lust for it, and what happens? Read history, look around you. They smash:

Supposing you solidify yourself by "getting in?" Study up what has happened in Canada in the Picture Business to those who have thought and fought to "be in." Where are the Selznick Pictures, the Warner Productions, the Pathe, the Goldwyn? Memories! Memories! Memories! they flashed upon the Picture Horizon while they remained Independent, do you ever hear of them now, too bad, good product, fed many exhibitors and helped them to make money, "has-beens," too bad. Look at the Independents, Universal, First National, Vitagraph, Fox, and through the grace of Educational, F. B. O's and Hodgkinson stronger than ever. Better programmes, better service to exhibitors, Trade Mark solid, where would have they have been had they been absorbed, gone: gone: gone: and forgotten!

Don't be afraid of your Independence, the Independent exhibitors are with you, all the brains are not  
(Continued on Page 4.)



## Producers' Distributing Corporation Busy on Many Productions

**"Cafe in Cairo," "The Chorus Lady," "The House of Youth,"  
"Trouping With Ellen" Among the New Ones.**

**"Welcome Stranger" and "Barbara Frietchie" Proving Exhibitors' Bonanza.**

THE studios now filming pictures for release through Producers Distributing Corporation are working at present on Hunt Stromberg's production of "A Cafe in Cairo" starring Priscilla Dean, the Regal Pictures productions "The Chorus Lady" and "The House of Youth," starring Margaret Livingston and Jacqueline Logan respectively, the Elmer Harris production "The Girl on the Stairs" starring Patsy Ruth Miller and the Eastern Productions feature "Trouping with Ellen" starring Helene Chadwick.

At the Thos. H. Ince studio Regal Pictures are working on the final scenes of "The Chorus Lady" in which Margaret Livingston is starred under the direction of Ralph Ince and everyone is optimistic in their expectations that the feature will prove a big success and establish Miss Livingston as a star of the first magnitude.

The story is an adaptation of the famous stage play in which Rose Stahl scores a great triumph and it is confidently expected that the film version will be a greater hit than the spoken drama.

The final touches are now being put onto Jacqueline Logan's first starring picture "The House of Youth" and contrary to the popular belief that California is all sunshine, Regal Pictures are using some of the downtown streets in Los Angeles for the tenement house scenes depicting the poverty supposed to exist only in the slums of New York City.

Under Hunt Stromberg's supervision Chet Withey is rapidly bringing Priscilla Dean's next picture "A Cafe in Cairo" to a conclusion. During the past week several exciting scenes were filmed on the streets of Los Angeles with Miss Dean clinging to the rear of a speeding automobile while the director was hooked on behind with his camera crew and now the company is camped out on the Mojave Desert filming the desert shots that will complete the production.

Eastern Productions are whipping their feature "Trouping With Ellen" into final shape at the Biograph Studio after having completed the exterior scenes on Long Island. A particularly elaborate drawing room set on the stage of the studio will be the locale of the final scenes of this Helene Chadwick offering which will be released by Producers Distributing Corporation on October 26.

The Harry Carey company is active at present in making preparations for the starting of his sixth picture "Soft Shoes" which will be directed by Lloyd Ingraham with Lillian Rich and Francis Ford in important roles.

### Gertie Short In "The Go-Getters"

Gertie Short, plump little comedienne, is back on the F. B. O. lot. Miss Short was one of the bright particular figures of F. B. O.'s "Telephone Girl" series, as the buddie of Alberta Vaughn, the wise-cracking phone operator. She was engaged last week by B. P. Fineman to appear in a number of the episodes of the new series of featurettes "The Go-Getters."

### Stop the Press News

At the banquet given the Ontario Plowing Association in the Armouries, Brampton, Ont. The Mail & Empire of Toronto reports that the Hon. W. S. Price, Provincial Treasurer for Ontario, in making an address stated that while he would like to see taxes such as the Amusement Tax cut off, some taxes, such as a tax on gasoline, should be imposed to cover the costs of maintaining the highways.

Exhibitors be careful of "fake amusement tickets" which are reported to be in circulation in Canada.

The M. P. T. O., had a most interesting luncheon meeting at the King Edward Hotel, Tuesday Oct. 28th. Among the exhibitors who attended was Ald. Summerville, owner of the Prince of Wales Theatre, Toronto, who made a hit with his forceful address. Mr. W. H. McMullan, Castle, Guelph, was a welcome visitor member and his remarks were both timely and instructive.

W. A. Steffes, President of Allied States organization of U. S. Exhibitors appears annoyed at the alleged activities of President Mr. M. J. O'Toole of the M. P. T. O., in persuading organized exhibitors away from the Allied organization. Some one said "All's fair in love and war" and everybody knows that the Allied leaders have been somewhat warlike in their attitude to the M.P.T.O. Besides why should Mr. Steffes prate about "undermining." His henchmen tried to do a little undermining themselves when they attended the "love-fest" at Boston. Only the M. P. T. O., members are too big and solid to be "blowing off steam." However, if Steffes wants any fuller information, write The Digest.

### EDITORIAL—Continued from Page 3.

concentrated in the Combine, nor are all the theatres. Count up your returns from Independent exhibitors and what you gross from the Combine. Compare seating capacity of Combine Theatres and population of cities and towns in which they are situated and see if the Independents are not giving you a much squarer deal. The "bunk" of getting more money out of the little fellows if you play with the big ones is great stuff for the big fellows. Keeps their theatres open, helps them to buy product to shelf, and the theatres of the Independents. When the Independents are gone who will help you to make up your deficit?

The Allens were very formidable at one time in the Picture Industry. Among their shareholders were

the names of some of the most prominent financiers in Canada. If these financiers were so damned clever why didn't they save the Allen Chain of theatres and their investments?

Attention Mr. Hammons, Mr. Carl Laemmle, Mr. Sheehan, Mr. Rock, attention all ye who are dying because shackled, and the ghosts of the dead ones as far as Canada is concerned, we, the Independents have said, that the Moving Picture Industry in Canada shall be an Industry in which all those who are interested and have invested an equity shall be given a chance, we have said, "They Shall Not Pass" are you with us? Or Act from



# Pictures in Toronto

By HECTOR CHARLESWORTH

IT is not often that the film version of a stage success can be criticised for its failure in the matter of spectacular effect. Yet this is unfortunately the first fault one must find with the motion picture of "Chu Chin Chow." In this which of all vehicles, gives the most splendid opportunities for those achievements of splendour and beauty that are the chiefest glories of film craft, there has been a most disappointing neglect. The picturesque and colorful richness that helped make the stage version so delightful on repeated visits has unaccountably been treated as almost negligible. With it has gone as well the fairy-tale atmosphere, the naive make-believe that was carefully preserved from the original fascinating story in "Arabian Nights" thrill of the great rock wall opening at the magic word has been eliminated, and one sees instead a little donkey turn a little doorway, and instead of the dazzling vision of wealth are a few crocks of what one must presume are uncut stones.

But far worse than this is the spoiling of the story. The artistically exaggerated adventures of Ali Baba have been most entirely set aside, the gorgeous cruelty of the robbers' treatment of Kasim Baba left out entirely, and all the unforgettable mystery and terror is gone. The swift crowding action of the story, and of the stage "Chu Chin Chow," has been changed to a slow-moving and monotonous play. But the greatest disappointment of all is to find this entrancing concoction of romance and adventure has been imbued with modern "sexiness." How it got there, and why it is so prominent are matters difficult to explain, but it is unmistakably part of the screen version. The whole atmosphere of glorified make believe has been superseded by one of sophistication and cynicism. Ali Baba's hitherto amusing passion for his brother's wife and Abou Hassan's relations with Zahrat take on a new and unpleasant tone and all this does not in the least add to enjoyment.

These changes necessarily bring in their train variations in characters involved in the action. Zahrat retains her cleverness, but she is no longer the sullen, passionate girl one remembers in Marjorie Wood's portrayal; she has become a scheme-

ing sophisticated woman of the world. Abou Hassan is still a villain, but a sensual, vicious villain, not the picturesque incarnation of sublimated cruelty, the richly exaggerated bogie-man of the original spectacle. Ali Baba is drunk, not magnificently intoxicated. In the role of Zahrat, Betty Blythe is not entirely happy; she is somewhat lacking in the sensuous charm and emotional intensity the role demands. Herbert Langley is undoubtedly a good actor, but whether through his fault, or through the fault of the director, his "Chu Chin Chow" is coarsened and reduced in impressiveness. His comparative lack in stature is partly responsible for the failure to evoke awe and terror but chiefly it is due to the emphasis placed on low cunning instead of arch villainy. Randle Ayrton, who is now playing the title role in the New York production of "Hassan" gives an excellent performance as Kassim Baba, and Judd Green makes the most he can of the rarely seen Ali Baba.

\* \* \* \*

Mary Philbin, in her new light but amusing screen play, is a lovely and delightful figure. "The Rose of Paris," adapted from a French story called "Mitsi" by Delly is of the romantic order; not true to life but of a type unfadingly popular; full of Marquises, scheming ladies and gentlemen, with an unknown heiress for a heroine. Mitsi, the little convent girl is really the granddaughter of a wealthy old man named Duvros. No one however knows this except the villainess proprietress of a wild cafe. At the convent where she has been brought up she forms a deep attachment for a little orphan girl who is adopted by the Marquis de Tarlay in fulfillment of his pledge to her father. The Marquis is also the partner of old Duvros. On the old gentleman's deathbed, the scheming lawyer is made partner in the business, and the Marquis and the lawyer's daughter betrothed in accordance with the dying man's wish. That the partnership be sealed as always by more than a business bond. He is also entrusted with the search for the disowned daughter, who is to inherit the estate. His search brings him to Mme. Bolomeff who is to find the grand-daughter, since the daughter is dead. She brings the

girl to her café, but before he arrives, the little Mitsi, frightened by the rough surroundings, escapes and flees to the Marquis' chateau where she finds work on account of her affectionate bond with the little girl. She falls in love with the Marquis, but repulses his gay advances to her. However, her charm earns for her the hatred of his fiancée. On the day of his wedding he discovers his bride to be in the arms of a lover, and immediately proposes to Mitsi; but she proudly refuses him. At the same time Mme. Bolomeff happens to come on business, recognizes her, and carries her off. The Marquis rescues her and has the woman and the lawyer, who has tried to get her out of the way, arrested. He confesses her origin, and all ends in a loving embrace.

Mary Philbin as charming and appealing as any actress of her type I have seen. She is both pathetic and spritely as well, and is always animated in exactly the right degree. The naturalness and simplicity of her methods are delightful. She does not strike an original note at any time, but her winsomeness and charm are undeniable. John Sainpolis makes an effective villain and Robert Cain is a fine looking hero. Dorothy Revier has beauty and the ability to wear clothes to the best advantage; but her acting is crude and exaggerated. The many minor roles were well played.

## Nathanson Buys "Secrets" For His Entire Canadian Circuit

N. L. Nathanson has closed with First National Pictures for the showing of Joseph M. Schenck's Norma Talmadge picture, "Secrets," over his entire Canadian Circuit. "The Sea Hawk" has been closed also for the entire circuit.

"Secrets" has been shown for two weeks at the Palace, Montreal to be followed by an extended engagement at the Regent Theatre, Toronto at \$1.50 prices.

M. P. T. O. A., are co-operating with Dr. John J. Tigert, commissioner of the U. S. Bureau of Education, to make American Education week which occurs from Nov. 17th to 23rd, 1924, inclusive one of the greatest successes associated with the operation of the Bureau. The fullest measure of screen assistance promised.

Before Buying Pictures Read The Digest Advertising Pages.

Go



# Sir Arthur Conan Doyle's "The Lost World" Produced

**Earl Hudson is Producing "The Lost World" Adapted by Marion Fairfax for First National.**

## Prehistoric Animals Play An Important Part in This Unique Production.

**A**T rare intervals when an unusual picture is in the making Hollywood seems to sense the fact, and the whisper spreads.

This whisper is now being heard in connection with "The Lost World" which Earl Hudson is producing for First National by arrangement with Watterson R. Rothacker. It is Marion Fairfax's interpretation of the book of the same name written by Sir Arthur Conan Doyle.

Harry Hoyt is directing. The cast includes Bessie Love, Lewis Stone, Wallace Beery, Lloyd Hughes and Bull Montana.

Other stars in the picture are Mr. Brontosaurus, Mrs. Allosaurus, Madame Stegosaurus, M. Triceratops and the flapper Pterodactyl—all of whom scientists claim have been dead at least 10,000,000 years and perhaps 12,000,000 years.

It probably was the rumor that prehistoric animals were by a strange secret, actually to be brought to life on the picture screen that started Hollywood whispering about "The Lost World."

It requires quite a jolt to thrill Hollywood, but Hollywood folk were thrilled when they began to take seriously the talk that animals which lived millions of years ago were to be reincarnated on the screen with a reality that amazes scientists and mystifies magicians.

When Sir Arthur Conan Doyle was on his last tour in America he showed a few hundred feet of prehistoric animal film to a few scientists and members of the New York Magicians Society, of which Houdini is president. This private showing created a sensation that hit the front pages of New York newspapers for two days and ran for top-heads on the inside pages for a week or more. His method of depicting prehistoric animal life is being used in filming "The Lost World."

The picture is being produced at United Studios. Arthur Edson, who was Douglas Fairbanks' cameraman for years, is shooting the story part of the film and Fred Jackman heads the cameras in prehistoric animal corral.

Watterson R. Rothacker has had this prehistoric animal picture up

his sleeve for a good many years. Quite a few years ago he bought the film rights to "The Lost World" from Sir Arthur Conan Doyle.

"I was in no hurry," said Mr. Rothacker. "I waited until all conditions were propitious. Then I made a deal with Dick Rowland whereby it should be a First National production. I selected First National because I believe that the combination of First National distribution and Earl Hudson at the production helm is a combination that cannot be beat. Mr. Hudson has promised a picture that will mark an epoch in motion picture history. Judging from the start he has already made it is my prediction that he will make good that promise."

## Rumour Combines Keith With Famous-Players Canadian Vaudeville-Pictures, Canada

Would it be a surprise to the Trade in Canada to hear that the Famous-Players Canadian and the Keith interests in Canada would run a few houses for mutual interest? Balaban & Katz, Chicago picture magnates have just concluded a deal with the Orpheum circuit whereby they will jointly operate the Riviera Theatre in Chicago, which has a seating capacity of 2,000. "Birds of a feather" will fly together. Although Famous-Players Canadian Corp., and the Albee interests in Canada are reported to be in "opposition," the "Keith Interests" and the Famous-Players Canadian Corp., have men too big to indulge in the folly of opposing each other. When large sums of money are involved men have a habit of combining their interests for protection from the smaller exhibitor. In relationship to "small fry" the big ones have a rhyme which ends "Let 'em die!"

A. H. Woods is reported to have a twenty-year lease on the new Capitol Theatre, London at a yearly salary of \$150,000. The policy pictures and vaudeville, with a continuous show from 10 a.m. to 11 p.m.

"Barbara Frietchie" booked 98% in key cities in the United States.

## Lloyd Hamilton's Comedy "Crushed" Near Completion

Lloyd Hamilton's second comedy of the present series of six to be released through Educational Film Exchanges, Inc., is rapidly nearing completion. Advance reports from the Fine Arts Studio, where the Hamilton Company is producing, indicate that this comedy, "Crushed," will be the best that Hamilton has produced for some time.

Fred Hibbard, responsible for the direction of many of Hamilton's successes, is directing, and Dorothy Seastrom, recently added to the company, will again appear as his leading lady. Miss Seastrom's work in Hamilton's first comedy of the series, "Jonah Jones," proved her to be an excellent type for Hamilton and also a gifted comedienne.

The success of "Jonah Jones," Hamilton's first this season, and the advance reports on "Crushed," indicate that the big comedian will surpass himself in the new series. The comedies are more pretentious in settings and story, and Fred Hibbard, the director, is determined that the present series will be the best he has ever done.

While filming the final scene in "Why Hurry," a Christie Comedy in which Jimmie Adams is featured, Eddie Baker and Adams suffered painful injuries. A comedy scene called for a flood of water to rush through a door and sweep the two men off their feet, but the door failed to remain on its hinges and in the confusion that followed, both men were struck on the head by the heavy door. Adams was knocked unconscious and received many bruises while Baker was cut about the scalp.

Both men were given immediate medical treatment but will not be able to don make-up for several days.

## Balaban and Katz, Chicago Theatre Magnates Represent \$35,000,000 Company

Theatrical holdings of Balaban and Katz of Chicago are reported to be \$35,000,000. Some time ago, about a year, the Famous-Players Canadian Corp., was reported as a subsidiary of the \$30,000,000 Famous-Players Lasky Corporation. Day by day in every way they are growing bigger and bigger. The Kinsky-Baban & Katz recent merger gave the latter gentlemen control of about fifty theatres in the state of Illinois, not including their holdings in Chicago.

# Pictures in Montreal

By S. MORGAN-POWELL

**R**AMON NOVARRO in the curious adaptation of Anatole France's famous story of the lovers who sink into the Parisian underworld and are eventually regenerated through the power of their mutual love shows a marked advance in acting of the type that is essential to lend illusion to strained situations. It is a queer thing how the public batters onto any presentation of depravity. The Parisian underworld seems to hold a permanent and fatal fascination for them, particularly for the flappers, who watch Novarro in the guise of an Apache with positive delight. It is not his acting they appreciate, but the thrill of having seen something they believe to be very naughty and therefore greatly to be desired. Of course, flappers grow up in time, but until they do they are almost as great a source of entertainment at the movies as the movies themselves—some time, in fact, even more so.

\* \* \* \*

The production of "The Red Lily" is upon almost regal proportions of impressiveness, and in realism it sounds at times a new note of pictorial fascination. But there is still too much jerkiness in the sequence of incidents, and it is not always a story of sustained appeal. Novarro's acting, which is very good indeed, does more to hold the attention of the audience than any inherent qualities in the tale unfolded.

\* \* \* \*

In "The Enchanted Cottage" Loew's theatre presented by far the best film I remember to have been shown at that house since its opening. Barthelmess, indeed, is perhaps the most notable example of an artist with inspiration rising superior to the depressing and uninspiring associations of the movie studios. He goes from film to film, always making steady and genuine artistic progress, always achieving something distinctive, always revealing some new facet of his many sided genius. He is at his best in the portrayal of youth stirred by the awakening of love. His grasp of what one might term the fundamental dynamics of screen acting enables him to drive his appeal straight to the heart of his audience, and he can stir them more easily than almost any other actor, in a shorter space of time. "The Enchanted Cottage," in addition to

a charming romance, daintily told, presents a very human and sympathetic interpretation of an old, old story, set against backgrounds of unusual artistic values which enhance the beauty of the leading artist's work.

\* \* \* \*

"**SINNERS IN SILK**," at the Palace this week, is a diverting and at times thrilling tale of rejuvenation by the Steinach method. Adolphe Menjou is the gentleman, elderly and wobbly, who "suffers" rejuvenation and promptly imagines himself youthful and passionately in love with Eleanor Boardman in the role of a youthful and up-to-date flapper—and who can make a more charming picture than Miss Boardman when she wants to? Conrad Nagel plays the youth who has really won the flapper's heart, and the tug of war between the young-old man and the youth is well presented. Mr. Menjou is always an artist, and always adequate, but in this role he accomplishes really vivid screen portraiture, and succeeds also in being as human as ever. It is a thoroughly entertaining film as far as it goes.

\* \* \* \*

**M**ONTREAL, October 29. — The outstanding film of the current week in this city has been a Buster Keaton comedy, "The Navigator." Mr. Schenck's confidence that this comedian is clever enough to sustain a full-length feature has been amply justified, and the antics of Keaton when cast adrift on an ocean-going liner keep the audiences in perpetual roars of laughter. There are more than a thousand people in the cast, and Kathlyn McGuire acts very cleverly in support of Keaton. But the comedian dominates the film in an extraordinary manner, and clearly and emphatically establishes his right to be considered one of the cleverest and most entertaining comic stars of the screen.

His solemn frozen face is in itself a comedy, but when you see that face in conjunction with such antics as boiling eggs in a lobster crate, repelling a fleet of cannibals with fireworks, or utilizing a diver's suit as a boat, the resultant laughter is uncontrollable. This is certainly one of the funniest pictures ever made. Nothing by either Harold Lloyd or Charlie Chaplin of late is its equal in amusement values.

"The Sea Hawk" continues to draw large crowds to the Capitol, where it is being shown under circumstances that enable all its fine qualities to be fully appreciated. The projection at the Capitol, Palace, Imperial and Loew's is remarkably good, but I think the two first named houses probably have the best all-round exhibitions today, from the point of view of satisfactory visibility from various parts of the house.

At the Palace they are showing a

\* \* \* \*

film called "Three Women," in conjunction with a Syncopation Week feature. It signals the return to the screen here of Miss Pauline Frederick, an experienced actress who understands how to play for the pictures. A philanderer who makes love to a well-preserved widow in order to secure her money, then forsakes her for her pretty daughter, marries the latter, treats her abominably, and is finally shot by the widow in self-defense, is the thankless role played by Lew Cody, who plays it convincingly—so much so that he makes himself very unpopular with the flappers in the audience.

Miss Frederick and May McAvoy have the two principal female roles, but Mary Carr portrays one of those realistic mothers we have grown to expect when we see her name. The story has nothing original in detail, and the censors have seen to it that spicy details are missing—the little children thus being prevented from contamination by hearing their parents talk about said details,—but despite this there are certain qualities about it that make it interesting and provide satisfactory entertainment. Greater attention to minor details, however, would have resulted in a very marked improvement in many directions, for there are many seemingly negligible trifles that careful supervision would undoubtedly have seen either changed or eliminated in their entirety.

\* \* \* \*

The idea of a group of popular song-writers playing and singing their old favorites both in chorus and as solos, and also giving the audience a foretaste of their new wares, is not new, but is a good one, and the seven song-writers at the Palace this week seem to be widely and favorably known, if one may judge from the applause that greets the various song hits they play and sing.

Fred W. Crosbie is connected with the exploitation department of Universal at Winnipeg and is not manager of this district as was published in The Digest of Oct. 11th.

Before Buying Pictures Read The Digest Advertising Pages.



## Three Chadwick Pictures Shown Simultaneously In Three Milwaukee First Run Houses

**Educational Has "Fire Patrol," "I Am The Man" and "The Painted Flapper" Among the Premier Productions Now Being Released.**

THREE productions produced this season by Chadwick Pictures Corporation, "The Fire Patrol," "The Painted Flapper," with James Kirkwood and Pauline Garon; and "I Am The Man," starring Lionel Barrymore—all part of the famous unit, the Chadwick 9—were shown simultaneously in three leading first run houses in Milwaukee last week, according to reports made to the Chadwick offices by Celebrated Players Film Corporation of Wisconsin, who are handling the Chadwick product for that territory.

This is conceded to be the first time that three independent pictures of the same company have been

shown at one time in three first run houses in one city, all within a block of one another.

"The Fire Patrol" won the same praise it has won all over the country; "The Painted Flapper" was said to even better "The Fire Patrol," and "I Am The Man," was credited as being Lionel Barrymore's best, an opinion that is fast becoming universal despite his many previous successes.

"The Fire Patrol" opened a week's engagement at the Tivoli theatre, Toronto and reports are to the effect that it is doubling the business this theatre has been doing.—

## "The Mirage" Based On Edgar Selwyn's Sensational Stage Play

"The Mirage," based on Edgar Selwyn's sensational play, recently completed, with Florence Vidor, as the star, deals with a certain class known as "gold diggers" and "men-about-town." One is apt to look askance upon anyone who belongs to this class; apt to wonder at their moral code; apt to look down upon them.

"The Mirage" presents them as they really are, giving one an opportunity to alter his opinion or have it strengthened, as the case may be. Miss Vidor depicts a character in this play such as she has never before attempted. She plays the part of a singer in a roof show, who is also one of the chorus. Though the role is new to her, Miss Vidor has handled it with fine understanding. Clive Brook, the English actor, plays with her as does also Alan Roscoe, who played opposite Margaret Livingston in her first starring picture for Regal, "The Chorus Lady."

George Archainbaud directed "The Mirage."

## "A Self-Made Failure" Selected as Best Comedy Motion Picture Magazine

First National's J. K. McDonald production, "A Self-Made Failure," with Ben Alexander, Lloyd Hamilton, Matt Moore and Patsy Ruth Miller, has been selected by Motion Picture Magazine as the best screen comedy of the month.

In its review of the picture, the Motion Picture Magazine says: "It is one light comedy picture that appears to be as sound in plot as any drama carrying realistic pretensions. It is a comedy packed with effective comedy touches—none of which are exaggerated. It moves spontaneously, as all comedies should, and progressively straight to its conclusion without a suggestion of slap-stick. It is thoroughly amusing—consistently amusing. We recommend it as a sure laugh-getter."

## "Between Friends" Wins High Press Comment

Vitagraph's picturization of Robert W. Chambers' novel, "Between Friends," won high praise during a recent highly successful run at the American Theatre, Evansville, Ind. In the course of a laudatory review, the Courier of that city said:

"Stars of the first magnitude—Lou Tellegen, Norman Kerry, Anna Q. Nilsson, Alice Calhoun and Stuart Holmes—form the cast. It is rare that such stellar lights of the silver-sheet appear together in one picture. Supported by an excellent cast, they give a creditable showing. Under the direction of J. Stuart Blackton, 'Between Friends' is an exceptionally strong picture, filled with heart interest and giving members of the cast an excellent opportunity to play upon the emotional chords of their audiences."

## Lewis Stone in "Fashions For Men"

Following the completion of "Husbands and Lovers" for Louis B. Mayer, for release through First National Pictures, John M. Stahl is casting his next production, "Fashions for Men," from the Molnar play which was presented in New York a season or two ago with O.P. Heggie in the leading role.

Mr. Stahl has engaged Lewis Stone for the leading role in the film version of the play and work will probably be begun as soon as the actor completes his engagement in Earl Hudson's First National Special, "The Lost World," from Sir Arthur Conan Doyle's novel.

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# Pictures in Winnipeg

By JOHN J. CONKLIN

"The Hill Billy," a recent attraction of the Lyceum, is excellent dramatic entertainment. The story is full of gripping situations and the director got the most out of them. The action is well timed and never misses. It is sure fire. The development is smooth, logical and convincing. Jack Pickford as the hero gives the best performance he has ever given. But there are other fine character sketches, each well worth seeing. The locations are beautiful and photography excellent. The fight on the raft as it speeds down the stream is one of the best bits of realism ever placed on the screen. The story revolves around a little Kentucky lad who fights to save his people from "furriners." Manager Charles Meade deserved every bit of the large business which the picture drew.

\* \* \* \*

Manager Harry Morton presented at the Gaiety the week of Oct. 13. "The Sideshow of Life," to crowded houses. It has not a rich heart appeal but it is a good production without being inspiring. It is the drama of an itinerant English clown who drifts to France and joins a circus. When war comes he joins the French colors. The theme treats of self-sacrifice, anguish of soul and man's inhumanities to man. The detail and the atmosphere are good and the personality of Louis Lagrange is appealing. There is a future for her somewhere. But the story fairly cries for humanities and they are not there in sufficient quantities. It is best for first class houses. It is competently acted. No better pantomimist could be imaged for the mountebank than Earnest Torrance.

\* \* \* \*

"Scaramouche" is like a series of exquisite photographs, satisfyingly logical in arrangement. There is artistic stimulation in viewing this production such as one rarely enjoys. It is a picture well worth seeing, and which holds the attention from start to finish. It carries with it a very pretty romance and a goodly round of thrills, not introduced in the usual obvious manner. It is not so much a play of the French Revolution as a play of human emotions and actions against the background of the period and as such it is eminently successful. At both these productions when they

were presented at Starland, the musical score played by Walter Dolman was in itself bright, soothing entertainment, seldom enjoyed in a picture house.

\* \* \* \*

"Babbitt" at the Metropolitan late in September, is an amusing picture of the average Canadian home. The story is sufficient and is presented with a clear thread and by means of sequence after sequence of realistic incidents. It is certainly amusing as a picture of a small town domestic life. The pressure on the irony is light but the flavor in the adaptation is mirth compelling. The adapters of this Sinclair Lewis novel deserves praise in that they have taken no liberties in the way of adding material to make the episodes more dramatic.

\* \* \* \*

In "The Enchanted Cottage," which is another recent presentation at the Metropolitan, Richard Barthelmess acts with earnestness and power. Beautiful is the one word which best describes the Pinero idealistic play as it has been brought to the screen. Miss May McAvoy stamps herself in this as the leading screen ingenue of the world, a broad statement, but her work merits it. The production is delicate and beautiful in its entirety.

## St. John's Opera House Runs Popular Fashion Show

The St. John Opera House of which F. G. Spenser is owner and A. L. Gaudet manager, linked up with two mercantile houses in St. John and staged a very interesting Fashion Show in connection with a play put on by the popular Carrol Players. One act of the play being laid in a fashionable dress-maker's salon made a good opportunity for the display of beautiful dresses and hats. Local young ladies acted as models thus giving additional interest to the innovation. Local newspapers wrote up the costumes and both the Opera House and the stores benefited by the display.

More talk of Joseph Schenck combining Talmadge, Fairbanks and Pickford, who will release through one distributing channel. Schenck also states he has disposed of Loew interests.

## Two Famous-Players Theatres Change Bills Saturday and Wednesday

Not only has the Regent Theatre, Ottawa, Ontario, a Saturday-opening policy but Manager Leonard Bishop is now splitting the week with a change of bill on Saturdays and Wednesdays, the two-a-week plan being adopted October 18 with the presentation of "Wine of Youth" followed by "The Reckless Age," the following Wednesday, October 22. Another Famous Players house, the Capitol at Hamilton, Ontario, also follows this same arrangement of changing programmes on Saturdays and Wednesdays. Manager Bishop of the Ottawa Regent showed a stroke of real showmanship when he booked "Wine of Youth" starting October 18 because of the annual discussion in Ontario over the liquor question with a prohibition referendum going to the people on October 23. "Wine of Youth" was right in line with the popular topic and proved to be most timely.

Mr. Bishop has announced "Chu Chin Chow" as a coming attraction at the Ottawa Regent, this production having recently played the Toronto Hippodrome for one week, for its Canadian premiere.

## Purse of Gold Given "Big Brother" Exploitation Tie-Up Free Milk Fund

Once more we have to report a big success at the Empress Theatre, West St. John. Charles Johnson ran the picture "Big Brother" for Monday and Tuesday, with comedy. He advertised as follows: "Purse of Gold Given Away" to the person sitting in the lucky seat. All profits from this entertainment to be given to the Milk Fund. Remember by coming to see "Big Brother" you will be helping some little brother or sister and at the same time see one of the best pictures we have shown for some time. And you may win the purse of gold."

The number for the lucky seat was placed, among hundreds of others, in a box, conspicuously sealed with sealing wax, displayed in a shop window, appropriately labelled.

Monday's evening entertainment was crowded, the purse of gold was won by Mrs. Hinds, of West St. John, the fund for providing children with free milk was added to and the advertising of the picture in this connection, ensured a splendid second day audience. The Times-Star Newspaper, which was running an appeal for the Free Milk Fund, gave excellent write-ups.



# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin; but because of personal enmity growing out of land disputes the marriage is opposed by Rosamund's brother, Peter, and her guardian, Sir John Killigrew. Incensed at Sir John's references to him as a "pirate," Sir Oliver engages him in a duel and defeats him. Sir John, recovering from his wounds, begins to feel that Oliver was somewhat justified in his resentment, though still regarding him with disfavor as a husband for his ward.*

## CHAPTER III—Continued

She flung herself upon his breast and implored him to carry this quarrel no further. She spoke of her love for Sir Oliver and announced her firm resolve to marry him in despite of all opposition that could be made, all of which did not tend to soften her brother's humor. Yet because of the love that ever had held these two in closest bonds he went so far in the end as to say that should Sir John recover he would not himself pursue the matter further. But if Sir John should die—as was very likely—honor compelled him to seek vengeance of a deed to which he had himself so very largely contributed.

"I read that man as if he were an open book," the boy announced with callow boastfulness. "He has the subtlety of Satan, yet he does not delude me. It was at me he struck through Killigrew. Because he desires you, Rosamund, he could not—as he bluntly told me—deal with me however I provoked him, not even though I went the length to striking him. He might have killed me for't, but he knew that to do so would place a barrier 'twixt him and you. Oh, he is calculating as all the fiends of hell! So, to wipe out the dishonor which I did him, he shifts the blame of it upon Killigrew and goes out to kill him, which he further thinks may act as a warning to me. But Killigrew dies"—And thus he rambled on, filling her gentle heart with anguish to see this feud increasing between

the two men she loved best in all the world. If the outcome of it should be that either were to kill the other she knew that she could never look upon the survivor.

But Sir John Killigrew did not die. He hovered between this world and a better one for some seven days, at the end of which he began to recover. By October, he was abroad again, gaunt and pale, reduced to half the bulk that had been his before, a mere shadow of a man.

One of his first visits was to Godolphin Court. He went to remonstrate with Rosamund upon her betrothal, and he did so at the request of her brother. But his remonstrances were strangely lacking in the force that she had looked for.

The odd fact that in his near approach to death, and with his earthly interests dwindling, Sir John had looked matters frankly in the face and had been driven to the conclusion—a conclusion impossible to him in normal health—that he had got no more than he deserved. He realized that he had acted unworthily, if unconscious at the time of the unworthiness of what he did; that the weapons with which he had fought Sir Oliver were not the weapons that become a gentleman or in which there is credit to be won.

Nevertheless in the hour of reaction he did not go so far as to admit that Sir Oliver Tressilian was a fit mate for Rosamund Godolphin. She and her brother had been placed in his care by their late father, and he had nobly discharged his tutelage until such time as Peter had come to full age. His affection for Rosamund was tender as that of a lover, but tempered by a feeling entirely paternal. He went very near to worshipping her, and when all was said, when he had cleared his mind of all dishonest bias, he still found overmuch to dislike in Sir Oliver Tressilian, and the notion of his becoming Rosamund's husband was repellent.

Therefore, being whole again he went to remonstrate with her as he accounted it his duty and as Master Peter had besought him. Yet knowing the bias that had been his, he was careful to understate

rather than to overstate his reasons.

"But, Sir John," she protested, "if every man is to be condemned for the sins for his forebears but few could escape condemnation, and wherever shall you find me a husband deserving of your approval?"

"His father"—began Sir John.

"Tell me not of his father, but of himself," she interrupted.

He frowned impatiently—they were sitting in that bower of hers above the river.

"I was coming to't," he answered, a thought testily, for these interruptions which made him keep to the point robbed him of his best arguments. "However, suffice it that many of his father's vicious qualities he has inherited, as we see in his ways of life; that he has not inherited others only the future can assure us."

"In other words," she mocked him, yet very seriously, "I am to wait until he dies of old age to make quite sure that he has no such sins as must render him an unfitting husband?"

"No, no!" he cried. "Good lack! What a perverseness is thine!"

"The perverseness is your own, Sir John. I am but the mirror of it."

He shifted his chair and grunted. "Be it so, then," he snapped. "We will deal with the qualities that already he displays." And Sir John enumerated them.

"But this is no more than your judgment of him—no more than what you think of him."

"But I shall not marry a man for what others think of him, but for what I think of him myself. And in my view you cruelly malign him. I discover no such qualities in Sir Oliver."

"Tis you that should be spared such a discovery, that I am beseeching you not to wed him."

"Yet unless I wed him I shall never make such a discovery, and until I make it I shall ever continue to love him and to desire to wed him. Is all my life to be spent so?"

She laughed outright, and came to stand beside him. With her hands she rubbed his brow.

"Why, here are wicked wrinkles of ill humor," she cried to him. "You are all undone, and by a woman's wit, and you do not like it."

"I am undone by a woman's wilfulness, by a woman's headstrong resolve not to see."

"You have naught to show me," Sir John.

"Naught? Is all that I have said naught?"

(To be continued)

# Summary

By JOE FLOWRIGHT

## Whose Playing "TIP TOP ENTERTAINMENT"

Barrie, Dreamland.....J. M. Banting  
 Brampton, Capitol.....G. J. Filman  
 Cobalt, Grand.....Mrs. G. Astels  
 Campbellford, Princess.....G. Parrish  
 Dunnville, Grand.....G. Vaughan  
 Galt, Opera House.....H. C. Brown  
 Guelph, Castle.....D. McMullen  
 Hamilton, Princess.....G. Swanwick  
 Hamilton, Imperial.....J. Stewart  
 Hamilton, Empire.....F. Guest  
 London, Patricia.....W. L. Stewart  
 Niagara Falls, Queens.....A. A. Huttlemeyer  
 Ottawa, B. F. Keith's.....J. M. Franklin  
 Peterboro, Royal.....R. M. Glover  
 Sarnia, Imperial.....United Theatres Ltd.  
 Sault Ste. Marie, Orpheum.....E. Walker  
 Simcoe, Lyric.....F. Pursell  
 Stratford, Majestic.....Majestic Theatres Ltd.  
 Sturgeon Falls, Opera House.....Roy Cockburn  
 South Porcupine, Majestic.....James Fera  
 St. Thomas, Princess.....J. Hirsch  
 Timmins, New Empire.....P. Bardesseno  
 Welland, Grand.....W. C. Dawdy  
 Toronto, Red Mill.....C. Howarth  
 Toronto, Model.....J. Boyd  
 Toronto, Greenwood.....A. Liscombe

Toronto, Kenwood.....T. Pringle  
 Toronto, King's College.....A. Lester  
 Toronto, Rivoli.....S. Bloom  
 Mimico, Lakeside.....A. H. Burnett  
 Grand Mere, Olympia.....V. Bureau  
 Montreal, Regal.....J. P. Smythe  
 Montreal, Francais.....J. L. Patenaude  
 Montreal, King Edward.....N. Lawand  
 Montreal, Moulin Rouge.....J. L. Patenaude  
 Montreal, Ouimetoscope.....J. Cardinal  
 Montreal, Maisonneuve.....A. Lawand  
 Montreal, Globe.....P. J. O'Neil  
 Montreal, Alexander.....J. L. Patenaude  
 Montreal, Rex.....E. Savatonic  
 Montreal, Dominion.....N. Lawand  
 Montreal, Boulevard.....D. Berzan  
 Montreal, Bourget.....Hervie Jerome  
 Montreal, Sun.....J. Astaphan  
 Montreal, Perron Hall.....J. Cytrybaum  
 Montreal, Empress (Lachine).....W. Goldwater  
 Montreal, Majestic.....H. Heller  
 Montreal, Cameo.....A. Capadrikos  
 Quebec, Empire.....E. Beaumont  
 St. Jerome, Rex.....Hervie Jerome  
 St. Johns, Imperial.....Burpie and West  
 Sherbrooke, Victoria.....Romes Lafontaine

Glace Bay, Russel.....G. R. Wamboldt  
 Halifax, Majestic.....J. F. O'Connell  
 Halifax, Community.....M. Herschorn  
 Moncton, Imperial.....E. H. Davidson

St. Johns (Nfld.), Star Movie Co, .....J. K. Condon  
 Melville, Princess.....R. Besler  
 Winnipeg, Garrick.....D. E. Fisher  
 Yorkton, Princess.....R. Besler

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Vol. 16, No. 27.

TORONTO, CANADA

November 1st, 1924

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### TARNISH

MAY McAVOY — NORMAN KERRY  
MARIE PREVOST — RONALD COLMAN

### IN EVERY WOMAN'S LIFE

VIRGINIA VALLI — LLOYD HUGHES  
GEORGE FAWCETT — STUART HOLMES

### IN HOLLYWOOD

With POTASH and PERLMUTTER  
ALEXANDER CARR — BETTY BLYTHE — GEORGE SIDNEY

### THE SILENT WATCHER

Directed by FRANK LLOYD with  
GLENN HUNTER — BESSIE LOVE — HOBART BOSWORTH



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with the original "FIGHTING BLOOD" Stars



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Alberta Vaughn



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November 1st, 1924

## **"The Trojan Horse"**

**S**ECURITY is perhaps a weakness which is natural to the human race. The majority of us are incorrigible optimists, with a sprinkling here and there of types whose lamentations out-lament even Jeremiah.

Someone, who must have had occasion to be careful, conceived the following, "Eternal vigilance is the price of peace." To be vigilant does not place you in the "crying or pessimistic class," it gives you that conservatism in action which permits you to have a complete hold of the situation you are about to handle. Your sense of proportion is in accord with your problems.

About five years ago Mr. J. C. Brady, well-known to the exhibitors and Exchanges throughout Canada, and those who have been in business in the U. S. long enough to remember the old-timers, warned the exhibitors and producers, who had through natural selection grouped themselves together, that there was a movement in Canada to monopolize the Picture Industry. Mr. Brady foresaw five years ago what is being rapidly consummated to-day. He cautioned the exhibitors about giving their business to an Exchange which was using their money to put them out of business. He cautioned the producers against losing their Independence. Mr. Brady had nothing to gain through this advice, save the ill-will of the monopolists, personally he was in a financial position to protect his independence and give any opposition tit-for-tat. He endeavored and succeeded in organizing what became known as the Independents. He helped with other far-seeing exhibitors, to organize an Exhibitors' Exchange for he saw that the Independent producers of that time were currying favour with the growing Octopus, and he foresaw their subjection and possible annihilation.

The exhibitors, unmindful as the producers, neglected their own Exchange, not for the purpose of fostering the Exchanges of the Independents, but to give their business to the Combine, which at that time had perhaps a choice selection of product; and which gave its product, with malice aforethought to the exhibitors, for less than the other Exchanges offered theirs.

If the Combine has grown powerful in Canada, it is because both the exhibitors and producers have nourished it upon their breasts. However, what has been done cannot be helped by mourning about it. If we cannot remember a mistake as a protection against a repetition of a similar error, the experience has failed in its purpose and we shall have the pleasure of again indulging in this self-destroying pastime.

It is not too late to protect the Industry in Canada from monopoly. The Independent Producers have said that everything depends upon the exhibitors, but this is only half true, the other half of the truth is

that the Independent Producers must awaken to their danger.

Let us suppose that Canada is a closed market for you, South Africa another closed market, Australia another, India another, New Zealand another, England another and so on. That your business has narrowed down to domestic trade only. How much of an enterprise would you represent? How long could you live with about thirty-five percent of your revenue eliminated?

It is easier to kill off foreign distribution than domestic trade, since the foreign business is not so strongly entrenched as the domestic, besides it is more difficult and dangerous to interfere with an enterprise in a country which gave it birth.

The Octopus never emerges from his stronghold to attack its victim until it has first rendered powerless the victim's arms and legs, then the malicious, blood-thirsty head emerges and with a swift movement darts toward the throat of the imprisoned one. These are the tactics of the Combine, first off comes an arm, Canada, then another arm, Australia and so on until the Head shall find the Picture Industry so helpless that it will be in a position to seize it by the throat in the United States.

It is a curious thing how similar the action of Combines are to the nature of the Octopus. The Octopus' tentacles are lined with excrescences which puff out when fastened upon the flesh of a victim; and the process is one of absorption, its hundreds of mouths draw the victim literally in. The Combine does likewise, it fastens upon an Independent Producer and draws him in, sucking out his vitality until he is too powerless to resist, result annihilation.

During the period of the Trojan War, the Greeks found it impossible to take Troy because of the intercession of gods. This ruse was resorted to. A huge wooden horse was made, and enclosed in its belly was a veritable army of soldiers. This horse was left outside the Gates of Troy, on the sea-coast. The citizens of Troy beholding it were of the opinion that it was a gift from the gods, in fact, a few traitors found occasion to start this rumour and it soon found favour. Laocoon, a priest of Troy, however, warned them that Gifts from the Greeks were dangerous and to destroy this horse, he even endeavored to pierce its belly with his spear for which the God Pallas sent two serpents from the sea, which destroyed both him and his two sons. The horse was drawn within the Gates of Troy and Troy fell as a result, for the Greeks, enclosed within, opened the Gates to their comrades.

Some of our exhibitors are rushing to secure "pictures" from the Combine since they are cheaper than the pictures offered by the other Exchanges. Beware of Presents from the Combine, remember the Trojan Horse:

—RAY LEWIS.



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# Pictures in Toronto

By HECTOR CHARLESWORTH

IT is a pleasure to be able to give such admiration to a film as the "Monsieur Beaucaire" compels. Above all one must praise the brilliant reproduction, in the earlier part, of life at the French court. There is a quality of satire, of intellect in the handling of this picture of a decadent society that is comparable with the writings of such a figure as the great satirist, La Bruyère. The splendour and luxury are wonderfully reproduced, but more than this is apparent through the work of the producer. All the futility of the lives led within the confines of the king's great palace, the air of intrigue and jealousy, are displayed with subtlety and distinction, and the exaggeration this era of super-fined immorality and ridiculous formality might excusably call forth, has been avoided in Sidney Olcott's artistic direction. The sycophancy of the courtiers is admirably displayed in the opening scene in the little theatre, when the king's disapproving glance freezes the enjoyment of the spectators and sends the titled amateurs from the stage in dismay, while his enthusiasm must be echoed by all present. The groups in the ante-chambers of the royal personages are most delightfully shown, in their suppressed venom, and decorous crowding, towards his door; particularly typical is the incident of the shirt which passes through three hands before being put on its owner, as each newcomer, being of higher rank, commands the honor of presenting it. Even such trifling bits of atmosphere as the little groups of gossipers and place-hunters in the corners of the stair-cases have not been overlooked. Extreme delicacy is everywhere apparent in displaying the subtleties of etiquette, particularly in differentiating between the perfunctory deference paid to the gentle Queen Marie, and the more real honor given to the courtesan "Pompadour."

The change in atmosphere in the English scenes at Bath, the more hurried, less elegant air of the watering place, are most admirably brought out. Here society is a little unaccustomed to the formalities it has placed upon itself, greater stress must be placed on etiquette, for it is not yet traditional and fixed as in the decadent court. Bath is rather

selfconscious in its efforts to be polite, and likes to talk about its own refinement. The satirical touch is apparent here also, but aimed in a different direction. The lack of a central figure, the absolute king, leaves the fops a little bewildered, and the newest and most glittering personage must take his place.

These vivid and delightful pictures of two societies are built about a story full of color and romance. Booth Tarkington's picturesque and adventurous tale is too well-known to need more than passing mention here. Sufficient to say it has all the action and speed required for film treatment, and has been used worthily and sympathetically. It offers scenic production and costuming scope for wealth and beauty of which it is among the most gorgeous one has seen. The glowing loveliness of the large scenes has been further enhanced by artistic photography, in which the lustrous quality of the picturesque gowns has been so exquisitely contrasted with sombre shadows as to give the effect of color. A rare decorative sense has also been displayed in the grouping of the massed scenes, which give the aesthetic satisfaction of a well-balanced picture. No doubt costumes and actors equally contributed to the effect of gracefulness in every motion.

The cast is a remarkable aggregation of artists. Rudolph Valentino's ability to build up around a character a distinctive atmosphere is an unfailing source of delight and interest. His fine appearance in costume, and grace of bearing, along with his debonair personality and splendid gifts as an actor make him ideally fitted for the role of the princely barber. There is a virile as well as a sensuous quality in his charm and method that suits him for such roles where the fighting and the amorous natures are combined. Another splendid characterization is that of Lowell Sherman in the part of the selfish, cynical and immoral king. His handling of the part displays throughout restraint and easy dignity. Bebe Daniels as the puritanic little princess makes a lovely and appealing picture, and gives the part as well a touch of roguishness that is quite delightful. The contrasting role of the vain, self-seeking coquette, Lady Mary, is admirably played by Doris Kenyon,

and Lois Wilson is good as the lonely, pathetic Queen Marie. The finest work among the women however is that of Paulette Duval in the role of Mme. Pompadour. The callous assurance, the lack of refinement, the overwhelming vanity of the woman are most remarkably brought out in her impersonation. Ian Maclaren as Winterset makes an excellent picture of well bred villainy, and Cooper Cliffe as the ultra-conventional master of etiquette Beau Nash, gives a delightful performance. John Davidson as Richelieu, Oswald Yorke as Mirepoix, and numerous others are admirable in lesser roles.

\* \* \* \*

IT is difficult to pass judgment on a film which has obviously been so mutilated by the censors as has "Her Love Story" in which Gloria Swanson appears. One feels sure that nothing but censorship could account for the lack of continuity and some of the incomprehensible subtitles. Curiously enough the most important of these presume cuts take place at a point where the possibility of anything harmful to the morals of the spectator seems hardly likely. Apparently from later developments, such as a brief scene in which the princess is seen kissing a ring, and a vague remark elsewhere about "Gypsy mummery," some form of marriage was gone through by the two main characters, which would explain and justify the rest of the film. As this has disappeared and possibly with it an all-important subtitle at the end, the audience is left rather perplexed. But out of the hodge-podge the art of Gloria Swanson creates an interest. In the remaining disjointed scenes one has further examples of the wonderful subtlety, the classic restraint of her method. The delicacy of her handling of any scene or mood is such that it ceases to be acting and becomes rather the creating of an atmosphere. One recalls particularly an incident, played entirely with her back to the camera, in which without any apparent movement or gesture, she gives the whole effect of passionate pleading followed by crushing disappointment. The exquisite refinement of her scene of grieving over her son's baby-clothes is also beautiful and unusual. She has to support her an excellent cast of men.



### Lilt of Irish Song Through "The Chorus Lady"

"THE CHORUS LADY" a Regal Production, starring Margaret Livingston, is best described as having the tempo of an Irish folk song. It has a lilt running through it from beginning to end. There is wit and humor; there is the ever ready laugh and the also ever ready flow of tears; there is the crescendo of anger and aroused emotions; there is the diminuendo of pathos; and all the while, running through, over and under all of these are the tender strains of an Irish love song.

Margaret Livingston, as Patricia O'Brien, sounds every note of this Irish interpretation in such a way as to bring forth its full beauty significance. Her characterization affects one as do such songs as "Macushla," "Mother Machree" "Ireland Must Be Heaven" and "My Wild Irish Rose."

Miss Livingston has a splendid supporting cast. Lloyd Ingraham and Lillian Elliott play the parts of Mr. and Mrs. O'Brien; Virginia Lee Corbin plays the part of the little sister; Alan Roscoe is Patricia's sweetheart; Phil McCullough is the villain and Mervyn Leroy is the jockey. Eve Southern plays the part of a catty vamp.

"The Chorus Lady," a Producers Distributing Corporation release, was directed by Ralph Ince.

Art Flaven has been engaged as assistant director to Jimmy Horne, who will direct Richard Talmadge's new picture "American Manners" for F. B. O.

### Canada's Compulsory Legislation Against Nitro-Cellulose Film

The Canadian Government is to be asked to pass legislation making compulsory the use of non-inflammable or slow-burning motion picture film for all motion picture machines in the Dominion, according to a decision of the Association of Canadian Fire Marshals at its recent annual convention. Restrictions against the use of the nitro-cellulose film were suggested in an address by Hickman Price, representing the Motion Picture Distributors and Producers of America, on the subject of "Legislation Regulating and Controlling Motion Picture Films." Mr. Price declared that the so-called safety film would burn more slowly than ordinary newsprint.

### Ald. P. J. Nolan Fined in Ottawa

Ald. P. J. Nolan, owner of the Rex Theatre, Ottawa, and one of the characteristic members of the Ottawa City Council, appeared in the Ottawa Juvenile Court on October 24, to answer to the charge of contributing to the delinquency of three boys through their employment during school hours to march the streets carrying signs for the theatre. Ald. Nolan entered a plea of guilty and declared that his son, Ambrose, who had been managing the theatre, had allowed the boys to stay from school in order to help. A fine of \$10. and costs was imposed by Judge J. F. McKinley.

James Horne has been engaged to direct a series of Richard Talmadge Productions for F. B. O. Horne recently completed two Reginald Denny Productions.

### Canadian Educational Releasing "I Am The Man" Among Premier Features.

LIONEL BARRYMORE in "I Am The Man," his second picture in the Chadwick 9—the famous independent unit put out in the independent market by Chadwick Pictures Corporation, opened recently at Gift's Theatre in Cincinnati and was paid enthusiastic tribute by the Cincinnati press and public.

The Gift's engagement is one of the many important first runs played by this production which is being acclaimed everywhere as the best Mr. Barrymore has done for the screen.

### M.P.T.O. Convention Dates Appointed by Board

Definite approval of May 11th, 12th and 14th as the convention dates for the 1925 convention of the Motion Picture Theatre Owners of America at Milwaukee, Wisconsin, has been received at the National Headquarters from the Members of the Board of Directors. Letters indicating the decision of the special convention in this relation were sent to the Directors in all parts of the country and the response was unanimous.

Special preparations are being made for this big gathering of Theatre Owners and the officialdom of Wisconsin and Milwaukee will welcome them, while the entertainment features will be of an extensive character.

### "The Man They Could Not Hang" Managed By James Travis

Manager F. Selby of the Queen Square had splendid crowds at his theatre viewing "The Man They Could Not Hang" which ran for one week at that popular house. Frederick Haldane explained the story and the singing of Una Worth, English soprano was greatly enjoyed. The picture created quite a sensation.

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# Present State Film Industry On The European Continent

By ALFRED ROSE

(Special European Representative of Digest)

**E**XPECTATION and caution are, I think, the keynotes of the present situation of the film industry in Europe; expectation of new factors which will define the organization of those engaged in it, caution regarding the advisability of settling new transactions before those new factors will have declared themselves.

The effect of this expecting and cautious state of mind can be seen in the small number of dealings actually put through, and in the numerous schemes that are only to come to fruition during the new season.

In England—where the position of the film industry is representative of that enjoyed in Continental countries—production would almost be at a standstill if it were not for the activity of the Stoll Film Co. Ltd., which has a dozen producers at work. With exception of two or three firms producing spasmodically, every independent unit have stopped working, the greater number, I am afraid, permanently, but those that matter, such as Welsh Pearson & Co. Ltd., Gaumont Co. Ltd., Graham Wilcox Productions Ltd. etc., only until they see how conditions take shape and they receive from the exploitation of their last pictures the financial returns expected.

With the decrease in the home production, and the demand of exhibitors for films remaining the same, if not becoming greater on account of the new theatres being built, the interest now centers around the fight that is being prepared to retain or to win the British market—as a prelude to the other markets of the world—between the American and the Continental producing houses.

On a superficial observation, the American companies seem unassailable from their well entrenched posi-

tion. Not only have the most important among them—United Artists Film Corp. Inc., Famous Players-Lasky Corp., Goldwyn Merto Meyer Corp., Vitagraph Inc., Universal Film Manufacturing Corp., Associated First National Pictures Inc., Fox Film Corp.—distributing organizations of their own, well supplied, well managed and well introduced among the exhibitors; but most of those remaining have also by now exchanges for selling their products to the independent renters. For instance, the R. C. Pictures Corporation looks after the interests of the Film Booking Offices Corp., Principal Pictures Inc., Educational Film Corp. of America Inc., Screen Art Ltd. handles the productions of the Arrow Film Corp., W. Steiner Productions Inc., etc.; Christie Film Sales Ltd. some of the Christie Film Co. Inc.; Kinsman & Ledger Ltd. sell the J. W. Winkler Productions; Claude D. Soman those of the Eskay-Harris Film Inc., etc.

The American producers further own or control important "key" theatres, such as the Rialto, the Tivoli, the Capitol, the Piazza, etc.—a certain number of which they have themselves built or are building—with which they ensure a good send-off to their pictures. They have gone so far as to engage the services of the directors and stars—such as Ernst Lubitsch, Dmitri Buckowetski, Victor Sjostrom, Leonce Perret, Maurice Elvey, Harold Shaw, etc., Clive Brook, Evelyn Brent, Henri de la Roche, Emil Jannings, etc.—they believed to be the most dangerous assets of their European competitors, and even to start to produce more or less European pictures in their competitors' own countries. i.e., Famous-Lasky Players Film Corp. etc.

(To be continued)

## Stop the Press News

J. J. Conklin states that "Captain Blood" did capacity at the Capitol, Winnipeg, the week of Oct. 20th. Wonder when we are going to see this much talked of picture in Toronto? Someone said something about it playing "The Regent," after "Monsieur Beaucaire."

F. B. O., are reported to have a wonder picture in "Life's Greatest Game" by Emory Johnson. This company has certainly been turning out some "big ones."

William Goldman, of St. Louis has purchased the interest held by Harry Koplar in the St. Louis Amusement Company, Variety reports. Goldman at present owns the King, Rivoli and Queen Theatres. His latest acquisition means a string of fourteen.

Babe London, famous and funny fat girl, has been signed by Lloyd Hamilton for a part in his next two-reel comedy. Babe worked before with Hamilton in "Jonah Jones."

"The 'Thief of Bagdad' is playing to full houses, Princess Theatre, Toronto, \$1.50 top.

Meeting of M. P. T. O., Tuesday, November 11th, 2.00 p.m., Room G, King Edward, nomination and election of officers.

## W. H. Mitchell, Branch Manager in Vancouver

W. H. Mitchell has been appointed branch manager in Vancouver by First National Pictures, in place of S. J. Coffland, who resigned.

Mr. Mitchell was manager of the Vancouver branch for First National in 1916 and has since been manager in Calgary and Winnipeg. At the time of his reassignment to Vancouver, he was assistant to Louis Bache, the company's district manager for Canada, and hence has wide and successful experience in selling the firm's productions and managing its branch affairs.

## A. Fielding, Managing Two Theatres Now

A. Fielding of The Strand Theatre, Truro, has moved to St. John where he is managing the Unique Theatre for Mr. F. G. Spencer. Mr. Fielding also looks after the Strand dividing his time between the two places. The Unique is being redecorated and is maintaining its popularity.

## "The Better 'Ole" Has Rival in "Old Bill Through the Ages"

**Packs Them in at Tivoli Performance. Applause and Laughs Greet Ideal English Production.**

**C**UT to seven reels "Old Bill Through The Ages" is a worthy successor and rival of "The Better 'Ole." When an audience gets the applauding fever in a moving picture it is pretty positive proof that the picture is registering. "Old Bill," starts in "The Better 'Ole" gives us a glimpse of "Bill 'isself" and sweeps through English History, starting with William, The Conquer-

or of Normandy, through the King John era, the Elizabethan period, Charles I., Cromwell, The Restoration, The Mayflower and America. It is History as "Old Bill" sees it in his dream, influenced by "canned lobster." It is in every way a more ambitious and finished production than "The Better 'Ole" and is the third picture to approach it for real English satire and humour, the other success being "Alf's Button."



## First National Have Phenomenal Picture Among Recent Releases

### "Abraham Lincoln" Pulls Big Business, Rochester

First National is in receipt of a letter from Eric Clarke, Manager of the Eastman Theatre, Rochester, telling of the fine record made by "Abraham Lincoln," one of First National's three Specials to be shown in successive weeks at that theatre. He wrote, in part:

"It is with considerable pleasure and not a little pride that we enclose our check covering the showing of 'Abraham Lincoln.' Our pleasure lies in the fact that we

have secured for you some real money for this remarkable picture; our pride arises from the satisfaction that everything possible was done to give the picture a good setting and to advertise it effectively. During the fifty-two weeks of the season just ended only three pictures shown at this house played to bigger business.

"The picture met with the most favorable reception and the business grew steadily. When all is said and done, I am satisfied that this picture has built more good will than any other picture I can recollect."

### "Life's Greatest Game" Uses Baseball Slang

Baseball has a vocabulary peculiar to itself. "Life's Greatest Game," Emory Johnson's big F. B. O. picture is a subject of infinite and untiring interest to millions of American citizens to-day. Here is a list of phrases peculiar to the national game, which forms the background of Mr. Johnson's great production. How many of them do you know?

- "Crashing the apple"
- "Free transportation"
- "Hooking in"
- "The squeeze"
- "Pulling a Fred Anderson"
- "Grooving one"
- "Playing the corners"
- "Wasting one"
- "Dusting 'em off"
- "A great pair of hands"
- "In a hole on every batter"
- "A tracer of blue smoke"
- "The bean ball."

### Brouse Family, Ottawa Have Series Misfortunes

A sequence of unusual events has been taking place in the Brouse family at Ottawa, Ontario. Harry Brouse, owner of the Imperial and Franklin Theatres, Ottawa, died with tragic suddenness in September and a few weeks ago Bert Brouse, his son, who had assumed the management of the Imperial Theatre, found it necessary to undergo an operation. Then, on October 24, Charles L. Graham, a former member of the Ottawa Police Department, was arrested after an attempt had been made to rob the premises of Mrs. Harry Brouse at 370 Cooper Street. The case against the former policeman has not yet been decided.

### Fox's "Inferno" Causes Fire, Centre, Ottawa

Ottawa, Ontario, had a big laugh when a fire occurred in the projection room of the Centre Theatre during the presentation of the Fox feature, "Inferno," the loss being estimated at \$1,000. The combination of the name of the attraction with the blaze was responsible for many "wise cracks." The Centre was crowded at the time but only some 75 people left the auditorium and Manager Don Stapleton soon had the performance under way again. The projectionist in charge was T. Ventura.

Morgan S. Powell states they don't make them any better than "The Sea Hawk." Considering how hard our Morgan is to please, "The Sea Hawk" must be a winner.

Sydney S. Cohen is writing a series of articles "The Exhibitors' Place In The Sun" in the Exhibitors Herald.



*Canadian Universal Film Co. Ltd., have appointed Mr. Syd. Taube in charge of Short Product for Ontario. His many friends will be glad to hear of Mr. Taube's appointment, his efforts during his short connection with Universal having warranted this advance for him.*

### O'Hara Fights Again In "The Go-Getters"

George O'Hara has returned to the role in which he won recognition and popularity while starring in the "Fighting Blood" series.

In episode No. 4 of F. B. O.'s new series "The Go-Getters," in which he is co-starred with Alberta Vaughn, O'Hara becomes again the young pugilist. Other colorful incident is supplied in the episode by a burlesque tennis game in which Al Cooke and Kit Guard look after the comedy.

### Imitation--The Sincerest Form of Flattery

I started this method and also single column, of advertising Hodkinson Pictures and Tip Top Entertainment pretty nearly two years ago—since then everybody is grabbing my thunder—both in Canada and the United States trade papers. They must have heard about the success of Tip Top Entertainment in Canada—the truth is however, that these ads just created a desire—our product at the box office turned that desire into cash—the idea was a success but the product was better.

So beware imitators, if you can't think up something new—I will, and I have some pretty classy product to back me up.

JOE PLOWRIGHT  
Producers' Distributing Corporation



## Pictures in Winnipeg

By JOHN J. CONKLIN

**C**APACITY business was done at the Capitol, the week of Oct. 4 with "Monsieur Beaucaire," the admirers of the star, Rudolph Valentino, turning out in large numbers to see him again. It is one of the biggest box features of the season. It is a most elaborate production and is well acted throughout. The director, Sidney Olcott, has accomplished a tremendous work. He brought out some fine acting, and handled in a masterful manner the many beautiful groups, notably in the court scenes. There are gorgeous settings and costuming. The supper scene at the Trianon is beautiful. The arrest and the escape of the duke and the scenes in Bath, England, are among the high lights. The cast is exceptional, one of the most brilliant ever got together, Lois Wilson making a beautiful queen and Bebe Daniels reaching the pinnacle as the princess. She is charming and appealing. Lowell Sherman as the king is great.

"The Man Who Fights Alone" at the National, the week of October 13, is a story of mental conflict and has not the action in it one expects from reading the title. It has marvellous exteriors but the plot is slow in getting started and hasn't any variety of situation. William Farnum, the star, overstresses his emotions and too much of the story is told in the sub-titles. The power of love finally overcomes illness. It is a drama of the eternal triangle, of the man who is ill and suspects his best friend of stealing his wife's love. It is well staged and there is a good climax. The company is competent Lois Wilson being in support. It is a Paramount.

\* \* \* \*

"The Signal Tower" at the Regent will not disappoint those who are looking for a good story, well told and intelligently directed. The characters are so well drawn, the acting so good and the suspense so consistently maintained, that it is

eminently satisfying and Manager Sam Weiner had good business during its showing the week of October 13. The director has given a lucid idea of the atmosphere, and works up to an effective climax. Rockliffe Fellowes plays with realistic feeling and Virginia Valli gives an exceptional performance and is sincere and dignified. It is the best of the screen melodramas of the year.

\* \* \* \*

"The Reckless Age" at the National, the week of October 13, is one of the best comedy dramas shown in Winnipeg this season. There is also plenty of action throughout the play, and a surprising climax that is romantic and plausible. You will have a jolly time figuring out how the director has managed to secure the complicated situation.

One picture for Harold Lloyd and one for Valentino, with a provision of \$500,000 for production costs and \$100,000 for salary for each of the stars is part of the contract agreement with Paramount. Financing of production to be made by companies individually or by Paramount according to disposition of stars. Distribution charges of Paramount 22½ per cent in case no call made for finance.

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# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin; but because of personal enmity growing out of land disputes the marriage is opposed by Rosamund's brother, Peter, and her guardian, Sir John Killigrew. After his defeat by Sir Oliver in a duel Sir John's antagonism is somewhat lessened, whereas Peter's becomes increasingly more venomous. Sir Oliver, riding to Helston one day, stops at a smithy to have his horse reshod. He is conversing with Sir Andrew Flack, the parson, and Justice Baine, a group of rustics gathered about, when down the slope rides Peter Godolphin.*

## CHAPTER III—Continued

"Words are not things; judgments are not facts. You say that he is so, and so and so. But when I ask you upon what facts you judge him your only answer is that you think him to be what you say he is. Your thoughts may be honest, Sir John, but your logic is contemptible."

And she laughed again at his gasping discomfiture.

"Come, now, deal like an honest, upright judge, and tell me one act of his—one thing that he has ever done and of which you have sure knowledge—that will bear him out to be what you say he is. Now, Sir John!"

He looked up at her impatiently. Then at last he smiled.

"Rogue!" he cried—and upon a distant day he was to bethink him of those words. "If ever he be brought to judgment I can desire him no better advocate than thou."

Thereupon following up her advantage swiftly, she kissed him.

"Nor can I desire him a more honest judge than you."

What was the poor man to do thereafter? What he did. Live up to her pronouncement and go forth-with to visit Sir Oliver and compose their quarrel.

The acknowledgment of his fault was handsomely made, and Sir Oliver received it in a spirit no less handsome. But when Sir John came to the matter of Mistress Rosamund he was, out of his sense of duty to her, less generous. He an-

nounced that since he could not bring himself to look upon Sir Oliver as a suitable husband for her, nothing that he had now said must mislead Sir Oliver into supposing him a consenting party to any such union.

"But that," he added, "is not to say that I oppose it. I disapprove, but I stand aside. Until she is of full age her brother will refuse his sanction. After that the matter will concern neither him nor myself."

"I hope," said Sir Oliver, "he will take as a wise view. But whatever view he takes will be no matter. For the rest, Sir John, I thank you for your frankness, and I rejoice to know that if I may not count you for my friend at least I need not reckon you among my enemies."

But if Sir John was thus won round to a neutral attitude Master Peter's rancor abated nothing; rather it increased each day, and presently there came another matter to feed it, a matter of which Sir Oliver had no suspicion.

He knew that his brother Lionel rode almost daily to Malpas, and he knew the object of those daily rides. He knew of the lady who kept a sort of court there for the rustic bucks of Truro, Penryn and Helston, and he knew something of the ill repute that had attached to her in town—a repute, in fact, which had been the cause of her withdrawal into the country. He told his brother some frank and ugly truths concerning her by way of warning him, and therein for the first time the twain went very near to quarreling.

After that he mentioned her no more. He knew that in his indolent way Lionel could be headstrong, and he knew human nature well enough to be convinced that interference here would but set a breach between himself and his brother without in the least achieving its real object. So Oliver shrugged resignedly and held his peace.

There he left the affair, nor ever spoke again of Malpas and the siren who presided there. And meanwhile the Autumn faded into Winter, and with the coming of stormy weather Sir Oliver and Rosamund had fewer opportunities of meeting. To Godolphin Court he would not go since she did not desire it, and himself he deemed it best to remain

away since otherwise he must risk a quarrel with its master, who had forbidden him the place. In those days he saw Peter Godolphin but little, and on rare occasions when they did meet they passed each other with a very meagre salute.

One day, a week from Christmas, he had occasion to ride to Helston on some trifling affair. For half a week a blizzard had whirled about the coast, and he had been kept chafing indoors, what time layer upon layer of snow was spread upon the countryside. On the fourth day, the storm being spent, the sun came forth, the skies were swept clear of clouds and all the countryside lay robed in a sun-drenched dazzling whiteness. Sir Oliver called for his horse and rode forth alone through the crisp snow. He turned homeward very early in the afternoon, but when a couple miles from Helston he found that his horse had cast a shoe.

He dismounted, and bridle over arm tramped through the sunlit vale between the heights of Pendennis and Arwenack, singing as he went. He came thus to Smithick and the door of the forge. About it stood a group of fishermen and rustics, for in the absence of any inn just there this forge was ever a point of congregation. In addition to the rustics and an itinerant merchant with his pack-horses there were present Sir Andrew Flack, the parson from Penryn and Master Gregory Baine, one of the justices from the neighborhood of Truro. Both were well known to Sir Oliver, and he stood in friendly gossip with them what time he waited for his horse.

It was all very unfortunate, from the casting of that shoe to the meeting with those gentlemen; for as Sir Oliver stood there, down the gentle slope from Arwenack rode Master Peter Godolphin.

It was said afterward by Sir Andrew and Master Baine that Master Peter appeared to have been carousing, so flushed was his face, so unnatural the brightness of his eye, so thick his speech and so extravagant and foolish what he said. He was of those who turn quarrelsome in wine—which is but another way of saying that when the wine was in and the restraint out, his natural humor came uppermost untrammelled. The sight of Sir Oliver standing there gave the lad precisely what he needed to indulge that evil humor of his, and he may have been quickened in his purpose by the presence of those other gentlemen. In this half-fuddled state of mind he may have recalled that once he had struck Sir Oliver and Sir Oliver had laughed and told him that none would believe it.

(To be continued)



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# CANADIAN MOVING PICTURE DIGEST

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Vol. 16, No. 28. TORONTO, CANADA November 8th, 1924

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**Thank You!  
Mr. Butcher—**

An excerpt from a letter from Mr. A.  
Butcher of the Regent Theatre, Warton,  
reads as follows—

With regard to a picture for December 24-25th, it was my intention to have each of the exchanges advise me of their most suitable pictures for these dates, however, owing to the splendid way in which First National has co-operated with me, both in good service and good pictures, I am convinced it is not necessary for me to look elsewhere for my Christmas picture.

Thank you again, Mr. Butcher—We are proud of the success of our patrons and doubly proud of the service being extended exhibitors by our branch managers, and we hasten to assure you that if effort and constant attention avails our company of a closer understanding with the exhibitors then that position is being attained all over this continent.



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Vol. 16, No. 28

TORONTO, CANADA

November 8th, 1924

## **Messrs. Minshall and Sperdakos**

A FEW weeks ago we lamented the fact that Mr. Sperdakos of Montreal had lost his theatre, the "Mount Royal." Our lament was particularly dolorous since we knew Mr. Sperdakos to be a gentleman of honour, sincere and courageous in his attitude toward his fellow-exhibitors; and desirous of making many sacrifices to enable the Independents to protect their equity. It is perhaps due to the efforts of Mr. Sperdakos to protect the Independents that he was "squeezed out." Mr. Sperdakos is the treasurer of the M. P. T. O. of Canada and has been among its most ardent and zealous workers.

The "Mount Royal" was sandwiched between two theatres recently acquired by the Famous Players Canadian Corp. through their affiliation with the United Amusements Ltd. The "Mount Royal" was in a zone, the north end of Montreal, which was completely controlled by the Famous Players Canadian Corp. with one exception the Dominion Theatre, managed by N. Lawand. Mr. Sperdakos, unable to get product, and here we blame the Independent producers for this stringency, has leased his theatre to the United Amusements Ltd. for a term of ten years; and no doubt at terms which Mr. Sperdakos could not dictate. How long the Dominion remains Independent will as we have previously stated depend upon how far-sighted the Independent Exchanges are.

Mr. P. S. Minshall, manager of the Star Theatre, St. Thomas, Ont. owns all the equipment of the said theatre which was built about ten years ago by Mr. Borbridge at a cost of about \$30,000. Mr. Minshall paid a rental of \$320.00 per month and taxes for the past ten years and spent about \$25,000 to equip the theatre so that road shows, vaudeville and pictures could be played there. There was a rumour afloat in Toronto about last August to the effect that Mr. Minshall would not be able to renew his lease on the theatre and approaching his landlord he was told that he was going to get some of the big money which was being offered for the theatre.

About the first of October, Mr. Minshall it is said again approached his landlord who informed him that he knew Mr. Minshall would not accept his terms which were as follows: Rent, \$620.00 per month and taxes which aggregate an amount equal to \$800.00 a year. Mr. Minshall must run vaudeville four months each year. He must have an electric sign installed, provide a check room for road shows, run no opposition shoe advertisements in the theatre, the landlord happens to be in the shoe business himself. The installation of air cushion seats for about 1,000 chairs during a period of two years, the said installation costing about \$4.00

per chair, the lease obtainable for five years only. The exorbitant rent and impossible conditions forced Mr. Minshall to give up all hope of renewing his lease and on Oct. 13th, he was ordered to vacate the premises on Nov. 30th.

The Famous Players Canadian Corp., and the Trans-Canada Theatres Ltd. have had their representatives in St. Thomas surveying the theatre.

I want the exhibitors to particularly digest the following facts for a line of argument with landlords.

The Independent exhibitor is satisfied to go on running his theatre at a living profit, but Big Combines are after Big Money and are not satisfied with small returns. The Independent exhibitor who has established himself in a certain city or town has become a part of the life of that city or town, his children have been born there, they are being educated there, he has made his friends there, he is in fact an integral part of the centre in which he is carrying on his business. He is most unlikely to "pull up stakes." A Combine or Company have their head offices elsewhere, they send their paid managers to manage a theatre, changing him about as suits their convenience. This company is no part of a city or town, it means nothing to the company save a financial loss or gain to give the landlord back his theatre.

A Combine leases a theatre in a certain city or town for various reasons. It desires to be represented there, if this Combine already has a theatre in the city or town it will lease another to cover a particular zone for more representation, or if in the same zone to either close its own theatre which is not doing as well as its opposition, or close its opposition in order to build up the business of its own house. Some zones will support two theatres, some three according to the population of the city in which they are stationed. The Combine desires to secure all the theatres in a particular zone so that it can control the price it shall be obliged to pay for product, for with a zone controlled, the producer must shelve his product for that zone, or take what the Controller offers.

Who can tell whether the Company which leases a theatre intends to do so for the purpose of building up its own business? The only loss which the Company can sustain is the rental obligation on a lease, but you, Mr. Landlord, although you get your increased rent from your new lessee, what loss will you sustain if your house remains dark? Perhaps you have an idea that since your present lessee, the Independent exhibitor has built up a patronage, that this condition cannot

(Continued on Page 4.)



### Glorious Panorama History Is "Barbara Frietchie"

THE Regal Production, "Barbara Frietchie," is a glorious panorama of history. It tells the love story of a southern beauty and a northern officer, whose romance progressed through that turbulent Civil War period.

The town of Frederick, Maryland has been faithfully reproduced on the screen. The sequence showing march of the troops through Frederick before and after the battle, the battle itself and that memorable meeting of the Monitor and the Merrimac are in themselves historical screen epics.

These scenes are, however, purely incidental to the romance of Barbara Frietchie, played by Florence Vidor and Captain Trumbull, played by Edmund Lowe. Their love story is told with these scenes as background.

The great stirring moment when Barbara, that staunch Southerner, appears on the veranda and defiantly raises the flag of the North, marks the end of her great struggle against the love she holds for the man who is the enemy of her country. That is her way of declaring that love is greater than anything else in the world.

"Barbara Frietchie" is a thrilling story, fraught with meaning and beauty for Northerner and Southerner alike.

Playing with Miss Vidor and Edmund Lowe, are Charles Delaney, Joe Bennett, "Slim" Hamilton, Emmett King, Lydia Knott and Gert-rude Short.

The Scenario for "Barbara Frietchie" was written by Lambert Hill-yer and Agnes Christine Johnson. Hillyer also directed the picture. It is being released in Canada through Producers' Distributing Corp., formerly Hodkinson. Mr. Joe Plowright general manager for Canada, states no picture he has handled has given him greater pleasure.

### A. Victor Smith Pays Tribute to John B. Rock General Manager for Vitagraph

The completion by John B. Rock, a few days ago, of eight months of service as general manager of Vitagraph was made the occasion for a statement by A. Victor Smith, reviewing the notable achievements of the organization during that time.

"To let this day pass unnoticed would be unfair alike to Mr. Rock and Vitagraph itself," said Mr. Smith. "From the hour he became general manager, through the two-thirds of a year that has followed, Vitagraph has made forward strides that have attracted the admiration of the entire industry. Indeed, it may be said that the advance has been more marked than in any similar period of the company's existence."

### Mgr. T. J. O'Rourke Provides Treat for Orphans Gaiety, St. John

T. J. O'Rourke, who is a busy man stopped long enough the other day to arrange for a treat to the Orphans of the Protestant Orphan Home. The Gaiety Theatre was thrown open to seventy-five of the children from this home which has recently been moved to near Fairville. The children greatly enjoyed the pictures and also the treat of candy and apples provided by Mr. O'Rourke.

### "The Man They Could Not Hang" Hit in St. John

The Eastern Canadian tour of the Australian picture, "The Man They Could Not Hang," is under the charge of James Travis, a former well-known exchange man of Toronto, who has spent several recent years in the United States. The picture has met with considerable success as a road show attraction, the engagements at the Orpheum Theatre, Montreal, and the Auditorium, Ottawa, being extended.

### Universal Sculptor Copies Paris Statues for "The Phantom"

Plaster replicas of the statuary of the famous Paris Opera, done to the exact scale from measurements taken in Paris and mailed to Universal City, are being moulded at the studio by E. A. Yerbysmith, Los Angeles artist, for use in the opera house sets of "The Phantom of the Opera," Lon Chaney's forthcoming successor to "The Hunchback of Notre Dame," to be directed by Rupert Julian.

The auditorium, promenades and grand staircase of the opera house, the largest in the world, have been constructed in a huge steel and concrete set at the studio. The statuary will complete the settings. Beside these the cellars, extending five stories below the opera, where the sinister work of the "Phantom" is contrasted with the gayety in the opera house above, have been copied to scale. These cellars now house opera scenery and properties, but during the Second Commune were prisons and torture chambers.

Yerbysmith, who was engaged to copy the statues, sent to Paris, obtaining photographs and measurements prepared according to his instructions. He has made a number of important motion picture statues in the past few years. He came to Los Angeles from Berkeley, where he had a studio and also taught sculpture at the University of California for some years. He is also well known as a painter.

President Chadwick of the I.M.-P.P. & D.A., voices dangers facing Independents and calls for a rallying of Independent Producers and Exhibitors under the directorship of a competent leader of the type of Will Hays who heads the Distributors' Association.

### EDITORIAL—Continued from Page 3.

be altered or disturbed. Find out how many houses have been "killed" by changing the policy of a theatre a few times a year, presenting pictures not suitable for patronage, the whole repertoire of "lemons." No Independent exhibitor will care to lease your theatre after it has been killed; and if enough landlords close out the Independent exhibitors by leasing their theatres to the Combine, they will have only the Combine left to deal with. Have Combines a reputation for considering "the other fellow?"

However, take for example an Independent Exhibitor like Mr. Minshall, he pays his landlord \$32,000 in ten years, the sum total of his landlord's in-

vestment, plus taxes, is it fair for the sake of a present financial advantage to turn him out, without giving him an opportunity to secure himself on an investment of twenty-five-thousand dollars? "What about the bird in the hand being worth two in the bush?" Ten years business association should stand for something akin to confidence and consideration. Think it over landlords and incidentally I leave it to our readers, does it not look as if Mr. Minshall's landlord co-operated with someone, who gave him the impossible proposition to hand Mr. Minshall?

—RAY LEWIS.



# Pictures in Toronto

By HECTOR CHARLESWORTH

ONE of the chief attractions of the costume film, "Yolanda" is the remarkable array of celebrated names in the supporting cast. The story of the film is interesting enough, but it has been a little too long drawn out, and the mass of detail, fine as it is in many places, becomes tiresome and heavy. It is an attractive tale of the romantic type, dealing with the love that springs up between a young prince and a young princess, who have never seen each other, a rather characteristic plot for a medieval story. As the prince, Maxmillian of Styria, is of an impoverished house, Maria's father, Charles the Bold of Burgundy, breaks off relations. The princess is of an adventurous nature, and when her father is away, dresses as a burgher maid in order to go to the fair in a distant city with a family with whom she is on intimate terms. In the merrymaking there she meets her unknown prince, who is also disguised, and they instantly are attracted to each other, though they are unaware of their identities. The young man joins the party returning to Peronne Castle as part of the guard, since he is anxious to get a view of his princess. On the homeward journey she recognizes him by a ring he wears, which had once been hers for a short time. News of her father's return sends her in advance of the party, with Max as protection. For several nights after her arrival she meets him secretly, still incognito, until he is captured as a spy. Her revelation of his identity enables him to prove his innocence in a trial by combat, at the end of which he discovers who she is. Her father gains his aid in war through Maria, whom he has hitherto known as Yolanda, but secretly betroths her to Louis the Eleventh's idiot son. She is sent off to the French court, horrified at the thought of the fate to which she is assigned and in terror of the inhuman king. But Max rescues her and all ends as it should. In the development of the plot there is great opportunity for picturesque and interesting scenery and there are good instances of reproductions of Gothic structures, and scenes of medieval court and peasant life. The photography, however, is not of the high artistic merit witnessed in some of the more recent films. The costuming is charming and correct in detail. The incidental bits inserted for atmospheric effect and color are always of great interest in themselves, but it would have added to the enjoyment of the film if some minor incidents had been eliminated.

The interiors of Charles' council room and the spectacle of the combat are exceedingly well done, as are the scenes at the French court. It is in the latter section that abridgments would have been judicious. Yet taken by themselves, these scenes of medieval clowning, juggling, and of torture and callous society are well done. As to acting the finest portrayal in the play is Holbrook Blinn's crafty impersonation of Louis XI., a character which has always fascinated eminent actors with much finesse and subtlety he displays all the hideous brutality and cold scheming of the character. Lynn Harding in the role of Charles the Bold, gives another splendid performance, full of life and vigour. As the idiot prince Johnny Dooley, the celebrated vaudeville comedian, gives an amusing performance, and another celebrity of similar antecedents, Leon Errol also adds a touch of comedy in a minor role. These two give a spice of medieval buffoonery rather in keeping with the atmosphere of the picture. Ralph Graves is an attractive hero and Maclyn Arbuckle, Ian MacLaren and a host of others do fine work in subsidiary roles. As for the star herself, the acting and personality of Marion Davies falls far short of any of her male support. There is a touch of the amateur in all her scenes, particularly those requiring emotion, and her comedy is obvious and ineffective. Nor does her appearance suit the medieval costume. But one is nevertheless grateful for the unusually fine cast with which she surrounds herself.

WHILE one's enthusiasm for western films may not run very high it must be admitted that "The Last of the Duanees" is one of the best of its type. The story by Zane Grey has plenty of action and life, and succeeds in holding the interest though the theme is hackneyed. Buck Duane, seemingly the weak-willed son of a fearless father suddenly displays his true character when insulted by a drunken roustabout. After killing the man in self-defence, he has to leave the community, and becomes a "lone wolf." Another outlaw, whom he befriends before his death, sends him to the lawless Bland's camp of cattle rustlers. He finds a friend there, Euchre, and also a captive, a little girl named Jenny who had passed through his ranch the day of his quarrel. He rescues her but earns the hatred of Bland, and though they both escape, they are separated. He is pursued and trapped by Hawkins, the sheriff,

but at night captures and binds the posse one by one. As he rides away he meets the rangers, and finds that through Euchre he has been pardoned on condition that he help round up Hawkins' men. Euchre has also brought back to him little Jenny. The enjoyment of the film is greatly increased by the splendid scenery and beautiful photography throughout. Tom Mix has a manly personality, and makes a fine figure on a horse, but his carriage is awkward and his face inexpressive. Marion Nixon is a pretty and appealing little heroine with an almost childlike charm. Frank Nelson does some excellent character work in the role of Euchre, and Hedda Nova's portrayal of a worthless woman is marked by charm and refinement.

"THE FEMALE," Betty Compson's latest vehicle shown here, is an unworthy and uninteresting film. It is the story of a passionately selfish young girl of the veldt who marries a middle-aged and kindly old Boer for his money in order to be revenged on some wealthy women who have mocked her dress and manners; and in rage at a supposed slight from a man she is in love with. Old de Beer promises not to claim her as his wife for three years, and allows her to go to Europe to spend all the money she wants on dress and learning the manners of the kind of degenerate society she admires. She returns with a large wardrobe and in flirtation with a particularly unpleasant individual, Clon, whose sister has designs on her first love, Valentia. Her behavior drives her husband almost wild with jealousy and shocks Valentia. It culminates in Clon's shooting de Beer while they are all on a lion-hunt, and she is free to marry Valentia. Betty Compson gives an uneven performance, with moments of sincere emotional acting, and stretches of inferior interest. The salvation of the picture is Noah Beery as the old Boer, de Beery. He is master of make-up in the first place, and renders each new part distinctive in his very appearance. His fine handling of emotional scenes—his coloring of the role with a feeling of kindly middle-aged passion—lifts it far and away above anything else in the picture. For the rest the cast is chiefly remarkable as an aggregation of unpleasant types and personalities. Scenically, the picture is unimpressive, and the photography is on the whole poor. The "faked" scenes in the jungle with the lions are particularly unconvincing.



## First National's District Managers Confer in New York

E. A. Eschmann, General Manager of Distribution for First National summoned all the district managers to New York for a sales conference during the week of October 27th.

The purpose of this three day session in New York was to give the district managers instructions on the selling plan to be placed back of the new group of First National pictures which will be marketed between February 1, 1925 and 21st of the succeeding August.

Mr. Eschmann and his aides in the Distribution Department, A. W. Smith, Jr., Chas. M. Steel, W. J. Morgan and Stanley W. Hatch spent three days with the District

managers making them thoroughly conversant with the details of the sales plan for the new product which has been perfected.

The Canadian District Manager, Louis Bache, returned back to Toronto about 1st of November when he issued a call to all Canadian branch managers to attend a meeting to be held in Toronto at which they in turn will receive knowledge gained by the Canadian District Manager during the National conference.

It is expected that the Chief of the Distribution Department, Mr. Eschmann, will visit all the Canadian branches in the near future.

### Francais Theatre, Ottawa Plays to Big Business "Hunchback of Notre Dame"

The second run in Ottawa of Universal's "The Hunchback of Notre Dame," like the first, was a distinct success. The second engagement took place at the Francais Theatre during the week of November 3 when it was presented with both English and French titles, regular prices prevailing. The crowds literally stormed the theatre and even the street car traffic was halted because of the crush of people in front of the house and out into the street. It was necessary to call the police on several occasions to restore usual order. "The Hunchback" had previously been shown for two weeks at the Regent Theatre, Ottawa.

Metro-Goldwyn to release "Chu-Chin-Chow" in United States, English Picture.

### Beauty Contest Winner Declines Movie Offers

A beauty contest winner has been discovered who has come to Hollywood but will not go into pictures. Her name is Mary Quigley of Vancouver, B. C., Canada, and she is in Hollywood on a visit—the visit being the prize offered by the Christie Film Company to the most beautiful girl in Canada. She was the winner of the All-Canada Beauty Contest held in connection with the Potlatch Carnival at Vancouver last month.

The Canadian winner has earned distinction by announcing that she is in Hollywood with her chaperone, Mrs. Bremner, just to look the place over and to see the studios and not to go into pictures, thus being, it is believed, the first beauty contest winner who ever came to Hollywood as a sightseer and not as a candidate for stardom.

## Present State Film Industry on the European Continent

By ALFRED ROSE

*Special European Representative*

(Continued from Issue of Nov. 1st.)

WHEN the situation of the American producers on the European market is studied more carefully, it can be seen not to be so very safe. If no other proof was obtainable, it would be only necessary to point out that if the Americans themselves took the trouble of taking the precautions as described in my previous article in the issue of Nov. 1st of *The Digest*, it was probably because they considered it necessary to fortify their position; sign of weakness.

That they correctly judged their position and their prospects will be realized when the following new factors are considered:

Every European country—even the smallest, such as Switzerland, Hungary, Roumania, etc., — now has a producing industry of its own, which is not only endeavouring to develop—often with Governmental help—by gaining for itself some of the place taken on its market by foreigners—mostly Americans—but also a share of these foreigners' own markets, the second in importance of which is England.

The British Exhibitors have in consequence many new sources of supply. Being threatened with a scarcity of really first-class features, and exorbitant demands on the part of the American producers for the few such "supers" as they have, their prejudice against European films in general and Continental pictures in particular is disappearing gradually.

It is therefore becoming constantly more difficult for the American producers to compel the exhibitors in England to blind and to block book, their most effective means of getting rid of their numerous "duds" at satisfactory prices.

The formation of new brokerage agencies, such as Photo-Film Sales, Ltd., Kilner's Film Sales, Kinsman & Ledger Ltd., New Century Ventures Ltd., Shadow Play Film Service, Power Feature Film Co., etc., organized with the special object of handling all-Continental films on the British market.

(To be continued)

### George Hyt Killed Theatre Owner Lethbridge

George Hyt, age 33, theatre owner of Lethbridge, Alberta, was killed when his car turned turtle near Cranbrook, B. C. Hyt came to Lethbridge as an immigrant from Greece, twelve years ago, and gathered together considerable wealth, in the picture theatre business.

No exhaustive use of adjectives, hokum or applesauce in our advertisements or personal selling campaign sold "Tip Top Entertainment"—it was mostly on screen approval and actual performance at the box office.

Not a great big noise over nothing, we had the goods, the wise showmen knew it and contracted for the output.

Some Stuff,

JOE PLOWRIGHT

Producers' Distributing Corporation  
(Formerly W. W. Hodkinson)



## Here is the Answer to Our "White List" and "White Service".

Hamilton, October 29th, 1924.

Mr. Clair Hague,  
General Manager,  
Canadian Universal Film Co.,  
Toronto, Ont.

Dear Sir,

I would like to say a few words regarding our opening feature at the Tivoli, namely, "THE ROSE OF PARIS". As you know we personally screened every favorable picture in Toronto before selecting our opening film and may say, in selecting "The Rose of Paris", we felt that this picture contained all the necessary qualifications. It had a good drama, a good star, and a splendid female star, along with a mighty good cast. This was just what we wanted. "The Rose of Paris" went over very big with our audiences and played to capacity houses the three days we showed same, and we are looking forward to the same gratifying results with the other Jewel productions we have booked from you.

I would like to add also, that when we built the Tivoli we had no intention whatever of playing Western pictures. We were, however, persuaded by your representative to screen HOOT Gibson features, which I immediately booked after seeing same. The Tivoli seats 1500 people and we consider that we have one of the finest one floor houses on the North American Continent; and in this theatre we played Hoot Gibson's first production, "The Sawdust Trail" to capacity houses and the picture more than pleased our audiences. We have requested your booking office to give us the earliest possible dates on "Hit and Run" and "The Riding Kids." There is no question in my mind that "Hoot Gibson" is a drawing card, suitable for any first class house in the country, if the manager only goes after the public rightly.

Your fourth section of the "Leathers Pushers" is going over very big and we are looking forward to continuous success with "Fast Steppers" your other series.

Very many thanks to yourself and staff for your co-operation in assisting us in so many ways.

Yours very truly,

GEO. SWANWICK,

Manager, Tivoli Theatre,

Hamilton, Ont.



# Putting More Sense Into Censoring Pictures

By DUNCAN G. MacINNES

IN the matter of "movies" Canada is the most censored country in the world. Public morals are judged to be not of national, but local concern; and so it is that each province maintains a board of censors. How much remains of a film after it has passed the eight boards, if it did pass, can be imagined. When each has eliminated what it considers would cause mental unrest, incite to crime, or in any way corrupt morals, the average motion picture retains little of its original coherence.

Although the standards of these departments are quite similar, nothing could be more dissimilar than their decisions. The picture that the fan in Regina sees would be difficult to recognize as the same story when shown in Montreal. Were a film to be shown less all of the eliminations made in each province, possibly there would be remaining the title, an occasional sub-title, a few disjointed scenes, and assuredly the introductory headings. It is likely that if the film were put through the projection machine backward that it would show as much continuity.

This was quite evident in the screen version of a famous opera. This opera had been sung for years on the legitimate stage, and never had it been raided by the police, and compelled to close because of the angry protests of the public. But when it was faithfully shown on the screen, there were made no less than thirty-three eliminations. On what was injurious not two of the censors agreed.

This is not to impute that censoring is unnecessary. In its short history the moving picture has assumed such a prominent position in public life that some supervision is essential. The part that the "movies" play in moulding children's minds cannot be underestimated. It is so simple to grasp ideas from the pictures that it makes a more lasting impression than books, or even teaching. In their play they express the ideas that they get from the moving pictures, which will tend to affect their future conduct and character. Despite this tendency, however, there are few pictures that are harmful to the modern youth. Dr. C. W. Kimmins, M.A. D.Sc. president of the educational committee of the League of Nations Union, who is also a member of the cinema committee of the National Council of Public Morals in London, England spoke as follows concerning this:

"Except for the exclusively crook

picture and suggestive sex film, we did not find that the cinema was hurting the children. The blood curdling wild west pictures are excellent. Pictures that stir the blood of wholesome adventure in the veins of the younger generations are the very thing that the British nation needs. Our investigation showed that by far the majority of boys like to see the adventure film best of all. It is a good healthy sign for the future of the empire."

That the Canadian censors are not careful and efficient in their work is not the impression to be conveyed. They try, as far as their instructions will permit, to preserve the films. It is just unfortunate that either a distinct code of standards, for the whole of Canada, or one central board cannot be adopted. One of the chief censors, himself, said recently:

"My own opinion is that there should be one set of motion picture standards, and also one board of censors for the Dominion."

It does seem inconceivable that a film should require to be censored eight times. At least it should be then cleansed as white as snow. Even with a distinct and set code for all of the boards, there would probably much more consistency in their decisions.

Another chief censor writes as follows:

"In our judgement we must be sane, liberal, and tolerant, not imputing bad motives where they do not exist, and while we must not for an instant show any uncertainty in our attitude toward evil, we must be just in our judgment."

At least, the Canadian censors have not been credited with some of the ridiculous decisions as have been made by the state censors in the United States. One of these is told about a censor who had cut down a perfectly innocent scene of an ice field, in which there was certainly no reason for the elimination. When he was asked why he had done it, he quite candidly replied:

"I cut some of that ice stuff. There was so much of it that it bored me."

As it is, when a moving picture film is sent on its tour of Canada, it is on a real adventure. No one can fortell what will be its fate, or rather its eight fates. Recently one picture was turned down in Quebec, passed in Ontario and Manitoba, and condemned in Saskatchewan. The

unusual feature of the decisions in the two prairie provinces is that the boards met, saw the film, and passed their judgment at the same time.  
(To be continued.)

## Regent, Ottawa, Introduces Symphony Orchestra Nights

The Regent Theatre, Ottawa, Ontario, started a series of weekly Symphony Nights for the fall and winter months on November 3, the plan adopted by Manager Leonard Bishop being to give a 30-minute recital by an augmented orchestra of 30 pieces starting at 8.45 p. m. This feature is being given every Monday evening in addition to the regular programme. The regular house orchestra numbers 12 musicians, under the direction of Conductor Rudolph Pelisek.

The programme for the first concert on November 3 includes: Selections from "Chu Chin Chow," excerpts from several Scherzos by Tschaikowsky; "Song of India," Rimsky Korsakoff, and Overture "Tannhauser" Wagner.

## "What Shall I Do?" Presented Keith's Ottawa

The presentation of the feature "What Shall I Do?" starring Dorothy MacKail, by Manager J. M. Franklin at the B. F. Keith's Theatre, Ottawa, Ontario, afforded an opportunity for the Ottawa Journal to publish a special combination page on "What Shall I Do?" A tie-up in the advertising was effected with a local bread company on "What shall I do for my growing boys and girls?" with a wash machine company on "What shall I do to banish washday cares?" with a local plumbing firm, a furrier, a shoe dealer, a dairy company, beauty shop and other stores—all using the question "What Shall I Do?" The feature was shown at Keith's during the week of November 3.

## A. H. Coplan Buys Princess Theatre, Ottawa

The sale of the Princess Theatre, Ottawa, Ontario, has been made by the Capital Paper Stock Company, Ottawa, to A. H. Coplan, who has been the proprietor of the theatre for several years. The Princess, which is located at 160 Rideau St., has a frontage of 33 feet, a depth of 115 feet, and was erected in 1914 by Isadore Sugarman and A. L. Florence who later turned it over to the Capital Paper Stock Company. The building, which was sold for \$45,000, has two floors and a basement, the theatre holding 500 persons. There is a large billiard parlor on the second floor.

# "Life's Greatest Game" Packs Them In Cameo, New York

**F. B. O. Latest Release Gets Tremendous Send-off Through Timely Baseball Subject.**

**F**OLLOWING the overwhelming success of "Fools in the Dark," Al Santell's melodramatic-farce, featuring Matt Moore and Patsy Ruth Miller; and "Messalina," Enrico Guazzoni's colossal Italian production based on the love affairs of Messalina, "history's love-maddened vampire," at B. S. Moss' Cameo Theatre, 42nd Street and Broadway, New York, F. B. O. again took over the little theatre on 42nd Street for a limited time to show Emory Johnson's latest production.

The premiere of "Life's Greatest Game" at Cameo Theatre, New York, and the opening was an event in moving picture circles. The theatre was packed all day and the public was most lavish in the praise of this new melodrama. The New York newspaper critics were most enthusiastic in their reviews. Below are brief excerpts:

Joseph R. Fliesler in the Morning Telegraph says:

"Life's Greatest Game" is an entertaining feature throughout, worthy of presentation in a bigger theatre—an enthralling picture. It will do any box office a great service."

Louella Parsons in the New York American says:

"Life's Greatest Game" is a picture that lovers of the great American game are going to devour hook, line and sinker—I enjoyed Emory Johnson's latest F. B. O. film—the attraction at the Cameo Theatre this week will be on the credit side so far as money making is concerned."

Fred MacIsaac in the Evening Bulletin says:

"Life's Greatest Game" a nice, clean love story—will please baseball fans and instruct that female portion

of picture audiences which is not up on "Life's Greatest Game"—effective spectacular picture."

Rose Pelswick in the Evening Journal says:

"Baseball scenes in 'Life's Greatest Game' make good picture. The old fashioned costumes and bicycles of the first few reels are interesting; the baseball scenes are corking, and coupled with the melodramatic story, make a good picture."

Mildred Spain in the Daily News says:

"Life's Greatest Game" is enjoyable to a baseball fan—Johnnie Walker likeable and convincing. Jane Thomas as the wife deserves the greatest amount of praise."

## Stop the Press News

**V**ITAGRAPH'S "Clean Heart" receives the unanimous endorsement of both press and public. At a private showing Vitagraph office, Toronto, Sixty-five Social Service Association's through their representatives gave their endorsement and approval.

The annual general meeting of the shareholders of the Famous Players Canadian Corp. Ltd., Toronto, was held at the head offices in Toronto, Oct. 31st. Total number of theatres now under control 82.

Successful Canadian Theatre manager at liberty. Will go anywhere. A. I. References. Box 7. Digest.

M. A. Pollakoff, opened his new theatre, the "Kingswood" situated at 922 Kingston Road, Toronto. The new Playhouse is fully equipped with all modern accessories and has an area of patronage all its own. We extend our best wishes to Mr. Pollakoff for the success of his enterprise.

Universal's "White List" covering pictures, publicity etc., looks like a solar plexus blow at all that is "rotten" in the business ethics of moving pictures, 'more of this anon. Vice-president R.H. Cochrane writes us that Universal has Laemmle behind it to back up the "White Proposition" white all the way through. Thank God for this "white ray of hope."

Ald. Nolan, of Rex Theatre, Ottawa, was not fined in the Ottawa Juvenile Court as reported in the issue of The Digest of Nov. 1st. It happens that the Manager of the Rex was fined. Ald. Nolan is the owner. Sorry Ald. Nolan but you know some are born to greatness and some have greatness thrust upon them.

Mr. Ed. Auger, assistant to general manager Mr. J. Rock of Vitagraph visited the Toronto office and met many of our exhibitors here.

"The Thief of Bagdad" should at last be the picture to impress Bernard Shaw favorably, since he is said to have stated that if he ever wrote for Moving Pictures it would be a story in the realm of the dream-world, woven from a fabric of the imagination. "The Thief of Bagdad" atones for a multitude of moving picture sins, it is the screen at its very best, the realization of the long-hoped for dream of the believers in moving pictures.

Harold Pfaff, of the Toronto Educational office ran off with third prize in a contest waged by Educational on salesmanship.

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## Promotions and Appointments Famous-Players Canadian

**P**ROMOTIONS and appointments of an important nature have been made in the organization in Eastern Canada of Famous Players Canadian Corporation, Toronto, which operates 70 theatres in the Dominion. Harry Dahn of Montreal, manager of the Capitol Theatre, one of the largest houses in the chain, for the past two years, has been made assistant to John Arthur of Toronto, general supervisor of music and presentations for the whole circuit, and, in addition, Mr. Dahn will be manager of the Hippodrome and Regent Theatres, Toronto, it is announced. For some time past these two theatres have been under the direction of Clarence Robson, general supervisor of the theatre department of Famous Players, and Jack Arthur. Mr. Robson will now devote his exclusive attention to the general direction of theatres in Eastern Canada, with H. M. Thomas of Winnipeg, continuing as Western division general manager for the big circuit.

Before proceeding to Montreal, Mr. Dahn had been the manager of Famous Players theatres at Winnipeg and Regina, Sask., having the large new Capitol Theatre in the latter city.

Announcement is made that Ralph W. Thayer, formerly with Famous Players Lasky Corporation, New York, has been appointed manager of the Capitol at Montreal in succession to Mr. Dahn, taking charge of the theatre on October 27. Before moving to Montreal, Mr. Thayer was the travelling representative of the theatre department of Famous Players, New York, and was previously with H. M. Thomas when the latter was general manager of the A. H. Blank enterprises at Des Moines, Ia. Mr. Thayer has also been the manager of theatres at Detroit and Baltimore and was for some time with the producing organization of D. W. Griffith.

Formal announcements regarding the changes in the Canadian personnel of Famous Players were made at a special luncheon which was held in the Mount Royal Hotel, Montreal, on October 24th, when Mr. Thayer was introduced by Jack Arthur to the gathering of theatre men and newspaper critics. Mr. Arthur has been busy in recent weeks with the presentation of "The Sea Hawk" at the Toronto Regent, the engagement covering a period of seven weeks, and with the arrangements for "Monsieur Beaucaire," which has followed "The Sea Hawk" at that house for an indefinite run.

## "The Second Chance" For Barbara La Marr

Following a careful digest of all available stage plays and novels as a starring vehicle for Barbara La Marr, Sawyer-Lubin have announced the purchase of "The Second Chance" by Mrs. Wilson Woodrow, from W. J. Watt.

"The Second Chance" will be the second of the series of starring pictures being made for First National release by Sawyer-Lubin, following "Sandra," recently completed under the direction of Arthur H. Sawyer.

It is further stated that Mr. Sawyer will personally direct Miss La Marr in the Wilson Woodrow novel, which will be placed in production some time during the month of October in New York City.

This book has had extremely wide circulation and is perfectly fitted to the talents of Miss La Marr from a standpoint of emotional and dramatic qualities. As was the case in "Sandra," it offers her an opportunity to portray a character totally different from the various ones assigned to her prior to her starring contract with Associated Pictures Corporation, which sponsors the various pictures bearing the Sawyer-Lubin brand.

November 12, 1924.

Miss Ray Lewis, Managing Editor,  
Canadian Moving Picture  
Digest Co. Limited,  
259 Spadina Ave.,  
Toronto, Ont.

Dear Madam:

Herewith please find \$2.00 covering our subscription to the "Digest".

I believe that your paper serves a useful purpose, that its editorials in most instances are both constructive and fair, and that its publication should be encouraged.

Wishing you every success,

I remain,

Yours very truly,

J. M. Franklin,  
Manager, Keith's Theatre  
Ottawa.

## Savoy, Moose Jaw, Sask., Renovated and Decorated

The Savoy theatre in Moose Jaw, Sask., has been remodelled, renovated and decorated at a cost of \$8,000 and was re-opened on Oct. 20, with Hoot Gibson in "Hook and Ladder." Air cushioned seats have been placed in position as one of the notable improvements. A Mezzanine floor, ladies' rest rooms, and spacious foyer add to the comforts of patrons.

## Short Subjects Recognized Real Business Getter

That the Short Subjects is being recognized as a real business getter in the finest houses throughout the country is impressively evidenced by the increasingly large number of theatres which are giving these short attractions prominent display in both their street lights and newspaper advertising. Many representative first run theatres all through the country have adopted as a definite advertising programme the inclusion of the two-reel comedy, with the name of the star, title of the picture and mention of the brand name, in their marquee lights, and are devoting a fair part of their newspaper space to mention of the short attractions on their bill.

Many of the stars in two-reel comedies have established themselves as valuable advertising assets. The names of Lloyd Hamilton, Larry Semon, Lige Conley, Walter Heirs and Bobby Vernon, featured in series released by Educational Film Exchanges, Inc., are becoming more common in advertising and theatre exploitation as more theatres take advantage of the popularity of these Short Subject stars.

Among the latest to adopt this practice is the Fenway Theatre, Boston, which recently gave over the entire front lights of its marquee to two Short Subjects from the Educational program. "Pigskin," a Mermaid Comedy with Lige Conley, occupied one half of the front lights and the other side was given over to an announcement of one of the Lyman H. Howe Hodge-Podge series. Conley has become recognized as a real attraction and stands high in the ranks of screen comedians.

B. F. Keith's Majestic, Louisville, Ky., is also giving adequate display to the two reel comedies on their bills. Last week the Hamilton Comedy, "Lonesome," with Lloyd Hamilton, shared the honors with the feature attraction in the marquee lights and in all of the newspaper advertising on the week's program.

A very successful meeting of the M. P. T. O., took place at the King Edward Hotel, Tuesday, Nov. 11th. The next meeting, Luncheon, Tuesday, Nov. 25th, 12:30 (noon) King Edward Hotel. Election of officers for coming year.

The "Cinema," London Film paper comments favorably upon president M. J. O'Toole's address in connection with the importance of the Independent Exhibitor.

# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

Published by arrangement with First National Pictures, Inc.

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin; but because of personal enmity growing out of land disputes the marriage is opposed by Rosamund's brother, Peter, and her guardian, Sir John Killigrew. After his defeat by Sir Oliver in a duel Sir John's antagonism is somewhat lessened, whereas Peter's becomes increasingly more venomous. Sir Oliver, riding to Helston one day, stops at a smithy to have his horse reshod. He is conversing with Sir Andrew Flack, the parson, and Justice Baine, a group of rustics gathered about, when down the slope rides Peter Godolphin.*

## CHAPTER III—Continued

He drew rein suddenly as he came abreast of the group, so suddenly that he pulled his horse until it almost sat down like a cat; yet he retained his saddle. Then he came through the snow that was all squelched and muddled just about the forge, and leered at Sir Oliver.

"I am from Arwenack," he announced unnecessarily. "We have been talking of you."

"You could have had no better subject of discourse," said Sir Oliver, smiling, for all that his eyes were hard and something scared—though his fears did not concern himself.

"Marry, you are right; you make an engrossing topic—you and your debauched father."

"Sir," replied Sir Oliver, "once already have I deplored your mother's utter want of discretion."

The words were out of him in a flash under the spur of the gross insult flung at him, uttered in the momentary blind rage aroused by that inflamed and taunting face above him. No sooner were they sped than he repented them, the more bitterly because they were greeted by a guffaw from the rustics. He would have given half his fortune in that moment to have recalled them.

Master Godolphin's face had changed as utterly as if he had re-

moved a mask. From flushed that it had been it was livid now and the eyes were blazing, the mouth twitching. Thus a moment he glowered upon his enemy. Then standing in his stirrups he swung aloft his whip.

"You dog!" he cried, in a snarling sob. "You dog!" And his lash came down and cut a long red wheel across Sir Oliver's dark face.

With cries of dismay and anger the others, the parson, the justice and the rustics got between the pair, for Sir Oliver was looking very wicked, and all the world knew him for a man to be feared.

"Master Godolphin, I cry shame upon you," exclaimed the parson. "If evil comes I shall testify to the grossness of your aggression. Get you gone from here!"

"Go to the devil, sir," said Master Godolphin thickly. "Is my mother's name to be upon the lips of that bastard? By God, man, the matter rests not here. He shall send his friends to me, or I will horsewhip him every time we meet. You hear, Sir Oliver?"

Sir Oliver made him no reply.

"You hear?" he roared. "There is no Sir John Killigrew this time upon whom you can shift the quarrel. Come you to me and get the punishment of which that whip-lash is but an earnest."

Then with a thick laugh he drove spurs into his horse's flanks, so furiously that he all but sent the parson and another sprawling.

"Stay but a little while for me," roared Sir Oliver after him. "You'll ride no more, my drunken fool!"

And in a rage he bellowed for his horse, flinging off the parson and Master Baine who endeavored to detain and calm him. He vaulted to the saddle when the nag was brought him, and whirled away in furious pursuit.

The parson looked at the justice and the justice shrugged, his lips tight-pressed.

"The young fool is drunk," said Sir Andrew, shaking his white head. "He's in no case to meet his Maker."

"Yet he seems very eager," quoth Master Justice Baine. "I doubt I shall hear more of the matter."

## CHAPTER IV

### THE INTERVENER

The parson had notions of riding after Sir Oliver, and begged Master Baine to join him. But the justice looked down his long nose and opined that no good purpose was to be served; that Tressilians were ever wild and bloody men; and that an angry Tressilian was a thing to be avoided. The pedlar deemed them to be a couple of madmen, whose ways were beyond the understanding of a sober citizen. The others—the fishermen and the rustics—had not the means to follow even had they had the will.

They dispersed to put abroad the news of that short, furious quarrel and to prophesy that blood would be let in the adjusting of it. This prognostication they based entirely upon their knowledge of the short Tressilian way. But it was a matter in which they were entirely wrong. It is true that Sir Oliver went galloping along that road that follows the Penryn River and that he pounded over the bridge in the town of Penryn in Master Godolphin's wake with murder in his heart. Men who saw him riding wildly thus with the red wheel across his white furious face said that he looked a very devil.

He crossed the bridge at Penryn, a half-hour after sunset, as dusk was closing into night, and it may be that the sharp, frosty air had a hand in the cooling of his blood. For as he reached the river's eastern bank he slackened his breakneck pace, even as he slackened the angry galloping of his thoughts. The memory of that oath he had sworn three months ago to Rosamund smote him like a physical blow. It checked his purpose; and, reflecting this, his pace fell to an amble. He shivered to think how near he had gone to wrecking all the happiness that lay ahead of him.

What was a boy's whip-lash, that his resentment of it should set all his future life in jeopardy? Even though men should call him a coward for submitting to it and leaving the insult unavenged, what should that matter? Moreover, upon the body of him who did so proclaim him he could brand the lie of a charge so foolish.

(To be continued)

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November 15th, 1924

## Universal's "White List"

UNIVERSAL has published a White List and lest there be any doubt or misunderstanding in connection with same, the president, Mr. Carl Laemmle explains that "The White List" means as follows: "Twenty-one pictures made for white exhibitors who are eager to give their customers white treatment."

Twenty-one pictures that are white clean through in regard to quality of production, and to be offered to exhibitors on a live-and-let-live basis, which means, white treatment in regard to white contracts, to use Universal's own language, contracts which are not "tricky." White, clean pictures and publicity, and nothing but white, clean profit.

"What a God-send to the moving picture business," states Universal is such a White List, and we repeat after Universal, "Yea, verily," not in a spirit of jocular-ity but with profound sincerity.

Universal has pledged itself to a big, vital proposition. It will be Universal which will be obliged to carry this proposition to its fulfillment providing the exhibitors co-operate with Universal. In business one has not the energy nor leisure to "turn the other cheek." White Treatment has to function through both parties, the giver and the receiver. It will be interesting to get a report from both Universal and the Exhibitors as to the functioning success of "The White List" after it has been in operation some months. The vital issue involved, however, is to co-operate so that "The White List" gets a chance to function 100 per cent.

And now Universal since you have started off with a White Bang, why not expand on the idea? Your company is among the oldest and strongest of what is termed The Independents. A crisis has developed in our Industry. The mergers and rumours of mergers have taken on alarming proportions. The move towards a combination of the Big Forces must tend to an elimination of the smaller enterprises and is this for the good of the Industry?

From every part of the world we hear of the merging of big interests, steel, coal, iron, paper, lumber, etc., even to milk and bread. Some may contend that this is a healthy sign, the big combines will serve the public much better through their well-oiled efficiency service, but what has experience taught us? Combines are like their machinery, mechanical, soulless monsters, their one ambition money and power.

The beauty of the world was not created through Combines, but through individual effort. Some may say what need have we of the beautiful, let us have the useful, but the useful is the beautiful and this useful has not been created through machinery, but through the creative faculties of individual men.

Combines stultify creative effort, they kill enterprise, ambition, they kill hope and they nullify the Fair Play.

Under a Monarchy of Combines, the world of people divides itself into a proportion of eighty per cent employees and twenty per cent employers. All a man can hope for is to retain his job and say "Yes Sir" and "Thank You" to the Big Mogul. Under such a scheme of life what kind of children can be born? Can the races of people develop intellectually and spiritually? No, for where there is resignation, and no hope there can only be a deterioration and degeneration of the people, who above everything in life are the most important part of life to be considered, since through Man must all expressions of life come.

We have been passing through a frightful period of business depression. Money was about as scarce as hen's teeth. Why? Those who had it would not let go, which proves that the Money-Lords take no chances, they wait until the depression period passes by and individuals have started enterprises going, then in they come to grab everything which has been started. They hate the idea of a world of little men making a little money out of a proposition, or commodity which has big money possibilities. Their palms itch for the possession of a vast amount of gold; and gradually they buy and squeeze out until they have grabbed it all.

When the "Wheat market" was cornered did the price of bread go down? When Morse endeavored to "corner" ice did the poor get ice at a decreased cost? What about gasoline? Let's restrict the monopoly to Canada. The price was controlled not by output, but by a Board of Directors and the public be hanged. We paid so much per gallon for gasoline in Toronto that when an investigation and enquiry was started by our Local Council at the City Hall, gas came down about eleven cents, or one-third per gallon. Why? Surely since there was not a sufficient supply to meet the great demand all along it did not, within a period of about two weeks, suddenly rain gasoline did it?

All the bunkum of better service to the public through Combines is just bunkum. The people are much better off when they are engaged in individual enterprise. Moving Pictures is the least of all Industries which the people can afford to have under the control of a Combine. Machine-made pictures would kill the appetite for Moving Pictures and aside from a depreciation of the recreational aspect, the screens of every country should be left free to express the government of each country. The War proved that beyond a doubt.

There is a chance for all those who are willing to take up Universal's White Banner and march on. Test yourself on the Combine idea. Are you willing to be "squeezed out," not bought out at your price, but hit upon the head with a "Take it, or leave it bolt?"

—RAY LEWIS.



## President M. J. O'Toole Addresses First National Franchise Holders

**Ritz Carlton Hotel, Atlantic City, Scene of Meeting—President O'Toole Compliments First National on Finely Shaped Business System—Great Value to Picture Industry.**

IN an address delivered by National President M. J. O'Toole at the meeting of the Associated First National Pictures, Inc. Franchise Holders, in the Ritz Carlton Hotel, Atlantic City, he called attention to the necessity of Theatre Owners becoming familiar with the fundamentals associated with the ownership and development of theatres, and that unless there was a definite understanding on their part, of the exact position the theatres occupied in the community and the kind of service and entertainment the same should provide, that it would be very difficult to attain that degree of perfection which would otherwise be within their reach.

Mr. O'Toole asked them to give special consideration to the service they could render the community as it was one of the fundamental elements of business as well as sociation relationship that unless something was given to the community, nothing could be expected from the community.

Mr. O'Toole laid special stress on the fact that official and public good will were the greatest assets of the business and that Theatre Owners should constantly aim to secure these elements in as abundant a fashion as circumstances would permit. He told how this could be done by and through lines of service which would embrace civic and other activities and said that Theatre Owners should be leaders in their respective communities by being Members of various clubs and societies and organizations having the advancement of the city or town as its purpose. He emphasized the point that having a great medium of expression at their command, namely, the Screens, that they could in any way make themselves of special use as Members of these societies and the community by utilizing the demonstration powers of their screens to carry forward constructive programs. He stated that when he was elected President of the Motion Picture Theatre Owners of America, a prominent leader in one of the outstanding theatrical divisions asked him what his real program was and to this he made substantially this reply:

"My highest aim in this office is to sell to the officialdom of the nation, state, city and town and the American public the Motion Picture Theatre as an essential community institution, en-

tirely worthy of popular support and serving well every public need, so as to firmly establish the theatre as a definite public service center and free it from every unfair embargo, officially and otherwise and have it recognized everywhere as the Screen Press.

"Then after having thus given it that impregnable position in American affairs it will guarantee every Theatre Owner absolute business protection, and that the individual owners and managers of theatres can then with a greater sense of security and with a better appreciation of their position, provide the shows which will properly entertain and advance the interests of the people."

Mr. O'Toole complimented Associated First National on its finely shaped business system now in operation which, he said, served a great purpose in the Industry. He declared that all were moving upward and onward and that the trend all through every division of the Motion Picture Industry was definitely progressive and constructive. He declared that the Theatre Owners sought to have the highest forms of fair, square and honest business ethics prevail all of the time and that in this relation he realized better understandings would be reached.

Mr. O'Toole's statements were much appreciated and met with a response which indicated that all present were in hearty accord with his view of the high purposes of the Industry and the great service which was being rendered through the screens of nation, state and community.

### "Go-Getters Club"

**To Be Entertained By F.B.O.**

"THE GO-GETTERS CLUB," with over two hundred members who have chosen George O'Hara and Alberta Vaughn as their Honorary President and Vice President, respectively, are to be entertained at the F. B. O. studios late in November, it was recently announced.

The club was originally formed by a Chicago girl, and branches have been organized in all parts of the country. The Southern California Branch has been meeting for the past month or so, and an invitation issued by the honorary officers was accepted a few days ago.

"The Go-Getters" series, produced by F. B. O. and co-starring George O'Hara and Alberta Vaughn is rapidly gaining the same popularity attained by "Fighting Blood" and "The Telephone Girl," and the new club, though not an exploitation gag for the series, is doing much to further the interest in F. B. O.'s new series.

### R. William Neill Cutting

**"Vanity's Price" For F.B.O.**

R. William Neill is engaged at the F. B. O. Hollywood studio in cutting his latest production. "Vanity's Price" is based on an original story by Paul Born, which has to do with gland transfusion in a great actress and her return to beauty and youth after the years have begun to take their toll. Anna Q. Nilsson as the actress who submits to the operation is reported to have one of the most powerful acting roles in her career. Others in the cast are Lucille Ricksen, Wyndham Standing, Stuart Holmes, Robert Holder, Cissie Fitzgerald, Arthur Rankin, Dot Farley and others.

Our product is not personally endorsed or presented by anyone—it's just a real good consistent line-up of money-making productions by directors who know their business and with stars that have made good—our only recommendation and endorsement is the exhibitor who is playing "Tip Top Entertainment" 100%—and there's plenty of them.

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**JOE PLOWRIGHT**

Producers' Distributing Corporation  
(Formerly W. W. Hodkinson)



## Pictures in Toronto

By HECTOR CHARLESWORTH

IN all respects in which another film of Oriental theme and setting called forth criticism lately, "The Thief of Bagdad" must be regarded as a splendid achievement. The opportunity for rich invention of plot, scenery quaint characterization offered by a subject chosen from the Arabian Nights' tales has been utilized to the full, and the result is one of the most entrancing entertainments one has recently seen. From the very first the atmosphere of naivete and romance is set by the incident of the magic rope, which prepares one to take for granted all things magic that may later come to pass. The introduction is as carefully developed as that of a legitimate drama in the matter of calling up the proper mood and attitude in the audience. The extreme beauty and unusual picturesqueness of the scenes from beginning to end are among the chief delights. The crowded bazaar, full of strange figures gorgeously robed, the background of white walls and turrets, towers, in striking patterns, and gleaming in the sunlight, the lovely unreality of every detail, even to vines and rose bushes carries the spectator immediately into the land of romance where anything may and does happen. Artistic lighting and photography give every aid to the appreciation of the scenes, which recall the illustrations of Edmund Dulac at every point.

Having been prepared so delightfully, one is quickly swept into the swift movement of an adventurous story woven of several of the Arabian Entertainments, chief among them being that of the mystic apple, the magic crystal and the flying carpet. Yet wonderful as are the adventures of the suitors who find these rarities, they are as nothing compared with the

trials of the lowly lover, the thief whom the princess really loves. The journey to find the rarest object brings him through a cave of fires, a cavern of wierd moving trees, the depths of the midnight sea, and the country of the Moon, peopled with shadowy dwarfs, till he finds the magic casket and the cloak of invisibility. In all such episodes, the advantages of the screen are unusually apparent. No other form of presentation can so perfectly call up the rapid movement of the original stories, or their delights of fictitious animals and countries and parade of wonderfully imagined characters. All the occurrences that would become impossible or ridiculous on the stage take on the fascination of apparent reality in the screen treatment. Very wisely there has been no meddling with the original tales and atmosphere, and the true spirit of the eastern romances has been carefully preserved.

The casting is of the best. Douglas Fairbanks is a splendid type for the dare-devil thief, and his style of acting suits the role. Julianne Johnson is a glorious figure of dark beauty, of unusual appeal in emotional moments, and she is surrounded by three lovely girls of varying Oriental appearance, Anna May Wong, Etta Lee, and Winter Blossom. These four make enchanting pictures in their grouping against the exotically beautiful palace interior. The three unwelcome suitors are also selected with a view to artistic effect. Noble Johnson as the Indian prince is a fine type in scowling good looks, M. Comont as the Persian, gives a capital performance, and is in appearance short and excessively rotund, while the long, gaunt Mongol prince is played

by a Japanese Shakespearean actor imported for the role, So-Jin Kamayama. His portrayal of this character, the epitome of confident, impassive villainy is one of the finest in the film. Snitz Edwards gives an admirable performance in character comedy part. The large array of minors and supers fill in the scenes in the picturesque manner of the rest of the film.

\* \* \* \*

The Phonofilm, one of the latest inventions of Lee deForest, is an interesting achievement and gives promise of a future development worth watching. Much has yet to be done in softening the tone and bringing it closer to the original sound, but even in this early stage it results in marvellous effects. The advantage of it is displayed particularly in presentation of the personality and witty chatter and song of the celebrated comedian, Eddie Cantor. Through the Phonofilm, such an actor, whose medium formerly has been only through the more direct methods of the stage, now becomes familiar to the wider movie public many of whom might have no opportunity of seeing him in person.

"Parisian Nights" is the second Gothic special to follow "Vanity's Price." It will be directed by Al Santell, who won his laurels with "Lights Out" and "Fools in the Dark." "Parisian Nights" was formerly called "Paris After Dark," F. B. O's.

Wanted at once used music rolls for Wurlitzer Style G Theatre Piano must be in good condition. Write stating particulars to V. CRICHTON, OPERA HOUSE, CHAPLEAU, Ont.

# "Blaze Your Trail"—CANOPY— Electric Signs

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Carl La

WHITE CONTRACTS

21 WHITE

Released January 18

## Smouldering Fires

with

**Pauline Frederick** **Laura La Plante**

Tully Marshall, Wanda Hawley, Malcolm McGregor and Bert Roach  
Story by Sada Cowan and Howard Higgin

A Clarence Brown Production

Universal Jewel

Released January 25

## Hoot Gibson in The Hurricane Kid

By Will Lambert

with Marian Nixon, William Steele, Arthur Mackley,  
Harry Todd, Fred Humes, Violet La Plante

Directed by Edward Sedgwick

A Universal Gibson Production

Released February 1

## Reginald Denny in Oh, Doctor!

with Mary Astor

Otis Harlan, Wm. V. Mong, Mike Donlin, Lucille Ward, Tom Ricketts  
from the Saturday Evening Post Story, and Novel by Harry Leon Wilson

A Harry Pollard Production

Universal Jewel

Released February 15

## Secrets of the Night

featuring

**James Kirkwood** **Madge Bellamy**

Zasu Pitts, Rosemary Theby, Tom Wilson and Edward Cecil  
from the sensational stage success "The Night Cap" by Guy Bolton and Max Marcin

Directed by Herbert Blache

Universal Jewel

Released March 1

## The Mad Whirl with May McAvoy

Jack Mulhall, Barbara Bedford, Vera Stedman and George Fawcett  
from the story "Here's How" by Richard Washburn Child

Directed by William Seiter

Universal Jewel

Released March 15

## Virginia Valli and Norman Kerry

in

## The Price of Pleasure

by Marion Orth and Elizabeth Holding  
with Louise Fazenda, T. Roy Barnes, George Fawcett,  
Kate Lester and Ward Crane

Directed by Edward Sloman

Universal Jewel

Released March 22nd

## Hoot Gibson in The Lone Outlaw

with Marian Nixon, G. Raymond Nye, Josie Sedgwick,  
Charles K. French, Frank Campeau and others

Directed by Edward Sedgwick

A Universal Gibson Production

Released March 29

## House Peters in Raffles

### The Amateur Cracksmen

from the novel by E. W. Hornung  
with Miss Du Pont, Hedda Hopper, Winter Hall, Freeman Wood  
A King Baggot Production

Universal Jewel

Released April 12

## Eyes of Fools

featuring

**Alma Reubens** **Percy Marmont**

Jean Hersholt, Cesare Gravina, Rose Rosanova, Zasu Pitts,  
Andre De Beranger

from the story "Miracle" in the Ladies' Home Journal  
by Clarence Buddington Kelland

Directed by Edward Laemmle

Universal Jewel

Released April 26

## Reginald Denny

in

## California Straight Ahead

by Byron Morgan  
with Gertrude Olmstead, Tom Wilson, Charles Gerrard,  
Lucille Ward, John Stepping

A Harry Pollard Production

Universal Jewel

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## AINS PICTURES

WHITE  
TREATMENT

Released May 1

**Mary Philbin and Norman Kerry**

in  
**Fifth Avenue Models**

with Rosemary Theby, Joseph Swickard, Rose Dione  
and Jean Hersholt

Directed by Svend Gade

Universal Jewel

Released May 10

**Virginia Valli** in **Up the Ladder**

with Forrest Stanley, Holmes Herbert, Margaret Livingston,  
George Fawcett, Priscilla Moran

Owen Davis' Big Broadway Stage Hit

Directed by Edward Sloman

Universal Jewel

Released May 24

**House Peters** in **The Love Cargo**

from the novel "Head Winds" by A. M. Sinclair Wilt

Universal Jewel

Released May 31

**Hoot Gibson** in **Let 'Er Buck**

with Marian Nixon, Josie Sedgwick, G. Raymond Nye

Directed by Edward Sedgwick

A Universal Gibson Production

Released June 7

**Laura La Plante and Eugene O'Brien**

in  
**Dangerous Innocence**

based on the novel "Ann's An Idiot" by Pamela Wynne

Directed by Wm. Seiter

Universal Jewel

Released June 14

**Jack Hoxie** in **Ridin' Thunder**

with Katharine Grant and Francis Ford

Directed by Clifford Smith

A Universal Western

Released June 21

**Herbert Rawlinson and Madge Bellamy**

in  
**The Fightin' Cop**

From the Red Book Magazine story, "The Flower of Napoli"  
by Gerald Beaumont

with Cesare Gravina, Martha Mattox, Dorothy Brock,  
Jackie Morgan, Harry Mann, Nick de Ruiz

Directed by Edward Laemmle

Universal Jewel

Released June 28

**William Desmond** in **The Meddler**

with Dolores Rousay, Jack Daugherty, Claire Anderson,  
Albert J. Smith, Kate Lester and others

Directed by Arthur Rosson

A Universal Western

Released July 5

**Hoot Gibson** in **Taming the West**

Story by B. M. Bowers

Directed by Edward Sedgwick

A Universal Gibson Production

Released July 19

**Jack Hoxie** in **Don Dare-Devil**

By William Gittens

with Cathleen Calhoun, William Steele, Cesare Gravina, Duke Lee

Directed by Clifford Smith

A Universal Western

Released July 26

**William Desmond** in **Red Clay**

By Sarah Sadoris

with Marcelaine Day, Billy Sullivan, Lola Todd, Albert J. Smith

Directed by Ernst Laemmle

A Universal Western

Universal has the pictures



## President Carl Laemmle of Universal Directs Details Five Million Schedule

Preparatory Work on Seven Big Stories Recently Purchased  
Includes Cosmo Hamilton's "Scandal" Samuel Hopkins  
Adams' "Siege" and A. M. Sinclair's Sea Romance,  
"Head Winds."

WITH Carl Laemmle at the studio actively directing operations and in daily conferences with Julius Bernheim, general manager, and Ben Zeidman, his assistant, preparations for the new schedule of production at Universal City are actively under way. Preparatory work on seven big stories, just purchased, and production plans for a number of others mark the first step on the five million dollar schedule to be gotten under way at once. The signing of several new artists on long term contracts is another feature of the plans.

The first group of new stories on which production will start at an early date includes "The Plastic Age," Percy Marks' popular novel of college life, which will be presented with an all star cast; "Siege," Samuel Hopkins Adams' celebrated story, chosen as the next starring vehicle for Virginia Valli with Svend Gade directing; "Head Winds," A. M. Sinclair's romance of the high seas, purchased as the third starring vehicle for House Peters; "A Somnambulist Scandal," original story by Beatrice Van, a Laura La Plante story which Herbert Blache will direct; Elmer J. Davis' lilting romance, "I'll Show You The Town," in which Erle Kenton will direct Reginald Denny; Cosmo Hamilton's "Scandal," purchased for Laura La Plante; and "Folle-Farine," Ouida's classic, in which Clarence Brown will direct Mary Philbin and Norman Kerry.

The recent signing of Marceline Day on a long term contract was followed by the signing of Georgie Grandee, the vaudeville comedian, "discovered" as a picture possibility by William Desmond who knew him on the stage. Grandee's first appearance on the screen was in a Desmond Universal feature. Joe Bonomo, the famous strong man, has also been signed for a period of years for serials and "stunt" pictures.

The news of Svend Gade's engagement to direct Virginia Valli in "Siege" marks a new directorial discovery by Carl Laemmle. The famous Danish producer, known in Europe for his state spectacles, such as "Romeo and Juliet," was engaged to direct Mary Philbin in "Fifth Avenue Models" on advice from Mr. Laemmle during his recent European trip. Gade's handling of the story has cre-

ated a furor. He is expected to be one of the outstanding figures among importations from the directorial field across the Atlantic.

The work of Clarence Brown in "Butterfly," and "The Marrying Age" makes his assignment to direct Mary Philbin and Norman Kerry in "Folle-Farine" a not unexpected development. Brown in a brief space of time has come to the front as one of the most notable directors in the picture field.

The literary staff at Universal City has been augmented by the engagement of Ben de Casseris, the New York author, and the engagement of Tom Geraghty to scenarize the new Reginald Denny picture. Will M. Ritchie, Harvey Thew, E. T. Lowe, Jr., and Beatrice Van are among the notable writers engaged on the forthcoming stories.

## "The House of Youth" Producers' Distributing Corporations Latest

"THE HOUSE OF YOUTH," Jacqueline Logan's first picture for Regal Productions, while dealing with "daring youth," "flaming passion," "prodigal daughters" and "perfect flappers," is not in any sense in a class with the flapper picture such as seems to have become the fashion of the screen of late.

"The House of Youth," from the novel by Maude Radford Warren, deals with life as Corrinna Endicott sees it. After her return from the battle fields of France where she nursed the wounded, Corrinna, in the effort to blot out the memory of those hectic years in France, plunges into a gay whirl of social life. For a time she goes on her heedless, pleasure-seeking way until she innocently enough becomes involved in an ugly scandal. This opens her eyes to the utter uselessness of the life she has been leading. It also proves to her which of the three men who love her is really worthy to build "The House of Youth" with her. Together they give up this empty life and turn to worthier things.

"The House of Youth" has some most original scenes. For example, there is the incident of the ultra-

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THE DIGEST

Sydney S. Cohen, in his sixth and concluding article of the series which he wrote for the Exhibitors' Herald, namely "the Exhibitors place in the Sun," will have some facts relative to Canada which should be of great interest to both Producers and Exhibitors. Arrangements have been completed for the publication of this series in The Digest.

modern young chap who takes Corinna to a dance and upon her request that they make a novel entrance, drives through the great windows of the ball room onto the ball room floor. They get out of the car and in spite of the wild gesticulations of the proprietor and the broken glass on the floor, to say nothing of the frightened faces of the other dancers, they dance their first dance as though nothing had happened.

This incident is but one of the many that make "The House of Youth" a picture of quick action, strong appeal and a striking originality.

Malcolm MacGregor, Vernon Steele and Richard Travers play with Miss Jacqueline Logan. Ralph Ince directed the picture.

Cissie Fitzgerald, once famous on the variety stage, is one of the prominent members of the cast of "Van-ity's Price" being filmed at the F. B. O. studios by R. William Neill. Cissie made her wink a nationally known feature when cavorting in her varieties.

## Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL, Nov. 17. — We seem to be getting nearer and nearer the breaking-point, so far as the work of the censors in ruining otherwise good feature films is concerned. The sample this week is a film version of "His Hour," from the pen of Elinor Glyn. It would seem that the very name of Mrs. Glyn fills the snugly righteous souls of the censors with horror, for they have certainly made a first-class job of ruining the screen story. They have cut it and cut it and it has been changed and changed in the hope of securing their stamp of approval until it is a poor, emasculated, tail-end sort of a picture, having no outstanding characteristic, nothing that would make anybody who saw it in this mutilated form ever want to see anything like it again. Goodness only knows why any of the elusions were made. What has been cut out would not make a child of ten blush, though it evidently had that effect, if not worse, upon the innocent gentlemen who constitute the board of censorship here and save our souls once a week by butchering the pictures. Of what use for Aileen Pringle, John Gilbert and Bertram Grassby to work hard and effectively, when half their efforts are set at naught? The whole thing is farcical, and films like this, in the state in which it is exhibited at the Capitol this week, are nothing short of a monument to the stupidity that makes such "censorship" possible.

\* \* \* \*

"SINNERS" at the same theatre last week was another example of incomprehensible mutilation. It looks as if some film has to be butchered to make a clerical holiday every

week, in this town of immaculate morality — vide the Police investigation. The remarkable thing is that the censorship does not do a single iota of good to anybody, save providing three political jobs for three political appointees. People exercise their own imagination in supplying the bits the censors cut out. You hear them informing each other what is missing, and it is quite clear that all the censors' scissors have achieved is the stirring up of prurient imagination when the omission of the elusion would have left nothing offensive or calculated to harm any other mind than that of the censors themselves, they clearly seeing a tremendous lot of suggestiveness and dirt where it is neither apparent nor suggested to others.

\* \* \* \*

NORMA SHEARER, who has been paying a brief visit to Montreal, is seen at her best in "Empty Hands," at the Strand, in which she does some charming acting. Her interpretation of a young girl of the present generation is exceptionally good, in fidelity and restraint and realism, and there can be no doubt but that she is one of the cleverest of the younger film actresses.

\* \* \* \*

STILL a third example is to be found in "The Lover of Camille," which was shown at the Palace last week. It is supposed to be a film version of "Debauchery," the play made for David Belasco from "La Dame aux Camélias." Dumas' melodrama of the consumptive lady who gave up her lover for the sake of her love. Marie Prevost was the Camille of the

film, and about as harmless, inoffensive, proper a young lady as you could imagine — so completely had the film been changed and so wrecked by cuts and elisions and changes in title. It is immaterial who made them. The reason why they were made is obvious. If any change is made in a film shown here, or any alteration or cut, it is made because trouble is anticipated with a board of censors who have shown themselves more bigoted than any other board in North America that has come under my notice. "The Lover of Camille" was poignantly portrayed by Monte Blue, but the reason for his grief and the ruin of his career being at no time obvious, the film lost practically all its force and most of its appeal.

The exhibitors here will not act together, nor will they co-operate with the exchanges, nor will the latter co-operate with them. Everyone is fighting a lone hand, and the result is chaos and the worst-censored — that is, the best-spoiled and the most thoroughly butchered films now on exhibition in any province in Canada.

\* \* \* \*

GLORIA SWANSON provided a surprise in "The Impossible Mrs. Bellew," also at the Strand, in that she proved herself a clever and effective actress without the adventitious aid of gorgeous costumes.

### F.B.O. Cast Completed "Silk Stocking Sal"

Additions to the cast of "Silk Stocking Sal," the second of the Evelyn Brent star series being produced by Gothic Pictures for Film Booking offices are as follows: Alice Browning, Virginia Madison, Marilyn Warner and John Gough. Tod Browning is directing. Others in the cast besides Miss Brent, are Robert Ellis, lead, and Earl Matcalfe, heavy.

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## Present State Film Industry on the European Continent

By ALFRED ROSE

*Special European Representative*

(Continued from Issue of Nov. 8th.)

Doubtless, such concrete signs of the vitality of the Continental producers as the competitive bidding by them for American and English stars of whom they have already engaged Lionel Barrymore, Mae Marsh, Marjorie Daw, Nigel Barrie, Marjorie Hume, Malcolm Tod, etc., and directors, such as Burton George, Walter Nieburh, Graham Cutts, etc., as well as for theatres—the U. F. A. concern (of Berlin) nearly leased the Capitol which is to open in January on Haymarket — and the co-operative movement among them, culminating in the organization of the "Westi" concern, also had their influence.

Certain people, going from one extreme to the other, believe that the future is ALL to the Continental picture, but those who do have no sense of gratitude and little understanding of the industry in which they are engaged, therefore of their own interests, since the consolidation of the film industry is very largely due to the American producers, who have the initiative and the means to perfect it. All that can be reasonably expected and desired is that the American producers should leave a fair share of business to their European colleagues, who are as much entitled as they are to live and develop according to their abilities.

The fact that whatever the Americans may attempt cannot prevent them from losing sooner or later the predominant position they now hold on the European market for that—more restricted—to which they are legitimately entitled, proves that the claim is fundamentally just.

The engagement of European directors and stars can but create in America, and re-inforce in Europe, a demand for their production, of benefit; just as the production of European pictures can only awaken the public desire for variety in the programmes. As to the building of new theatres, the special exploitation they will necessitate will only help to cultivate the taste of the public, and to awaken its active interest first in general questions, then in its national production. Even the establishment of selling exchanges can only help the European producers by teaching them how to handle their own pictures.

It can therefore be seen that if the American producers seem very strong, they have yet weak spots, and will have more or less rapidly to give up some ground to their competitors from Europe.

How this will effect the Canadian film industry will be seen in the next article.

## Putting More Sense Into Censoring Pictures

By DUNCAN G. MacINNES

(Continued from Issue of Nov. 8th.)

It may be that there are factors peculiar to each province that enter into censor decisions. But, that morals range with space as well as with time does not seem possible. In ten years there is a radical change in moral viewpoints; but can a few miles in a modern country have the same affect?

Irregularity in verdicts can be seen in the record of most films. Shortly after the War, there was imported a clean unique comedy. It was a fanciful story based on a very popular children's tale from Arabian Nights Entertainments. On the whole, it was received very well, as seven boards licensed it, but by the eighth it was condemned.

A recent American picture was passed for exhibition in Nova Scotia, Quebec, Ontario and Saskatchewan, but was condemned in Manitoba. In the estimation of the censor boards these decisions may have been very well justified. These examples are not given as a claim that some Canadian censoring is unfair; claiming right for wrong; or finding fault where there is none; but to show the very erratic manner in which films are judged.

According to government statutes censoring of pictures, and the incidental revenue, is classed as pertaining to property and civil rights. That is how the censor board came to be, in the first place, a provincial department. In several of the provinces it is included in the department of inland revenue. The boards are supported mainly by the fees that are charged for censoring. These average about two dollars and fifty cents a reel, and for repeals from judgments there is an additional charge which amounts to as high as seventy-five dollars a subject.

The standards, although they vary because of government acts and different interpretations of the boards, were originally from the same source. In 1921 there was a conference of the association of the boards of censors held in Toronto, at which it was decided to follow the code then in use by the Province of Ontario. This was to be until a standard code could be arranged that would be suitable for the whole of Canada. However nothing has been agreed upon since.

The code can be stated briefly as follows:

Moving Pictures will be censored for an excess of: showing disrespect to the law, or officers of the law; foreign patriotism; cruelty; firearms; struggle or violence; crime; insanity; suicide; murder, death; vulgarity; scenes of underworld; divorce; sex; drugs; or ridicule of religion.

(To be continued.)

## Stop the Press News

THE Auditorium, Sarnia, is re-opening. Mr. T. H. Cook will be manager.

The New Majestic Theatre, at Stratford, Ont., opens on Thursday, Nov. 20th, and will provide pictures, plays and vaudeville. Mr. Tom Brown Mayor of Stratford is the President of the Majestic Theatres Ltd. The theatre has been built by local capital it is said. Mr. C. H. Moody is resident manager. The theatre is reported as being palatial in construction and design.

Mr. J. A. Morrison, who sold his theatre, the Star, at Meaford, is now president of the Weston Theatre Ltd. The foundation for the new theatre at Weston, Ont., has been completed. Messrs. H. H. Rudolph, S. J. Totten, J. C. Eagleson, Thos. Dorvzer and J. A. Morrison were elected directors for ensuing year, and at subsequent meeting of the directors, Mr. Morrison was elected president, Mr. Dorvzer, vice-president and Mr. James Aitchison, secretary-treasurer of the company. Limited number of the preferred shares of the capital stock of the company to be offered to the public.

Mr. Alexander Osborne, school-master, editor and author, is the distinguished father of H. A. C. Osborne, manager of the Bijou, Penetanguishine. Mr. Osborne, Sr., recently celebrated his 88th birthday. In 1911 his book "The Story of Old Penetanguishine" was published and he is at present working on another book entitled, "The Exiles From White Cliffs of Machinaw."

Ever meet John Arthur, conductor Shea's Hippodrome, Toronto? He is young, good-looking, an excellent musical conductor and generally conceded to be very clever, but and there is the rub! If he is responsible for headlining with Harold Lloyd at the Hippodrome the week of Nov. 17th, he has lost his sense of artistic proportion in regard to publicity. John Arthur presenting the orchestral number, John Arthur presenting the prologue, John Arthur, "manager, producer and conductor," said announcement followed by a motion picture of John Arthur conducting his orchestra and then playing golf, is really John, too much John Arthur. Did you ever hear of a good friend selling you a great idea to hurt you greatly, John? Whoever sold you the idea for all that immodest featuring in connection with yourself, was no friend. Take a good friend's advice, John — the great are always modest and humble.

# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 30. TORONTO, CANADA November 22nd, 1924

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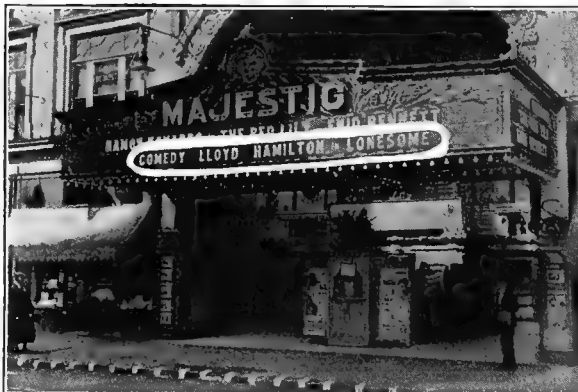
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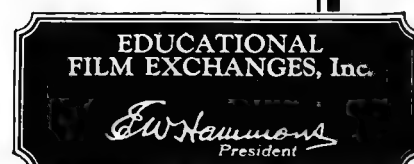
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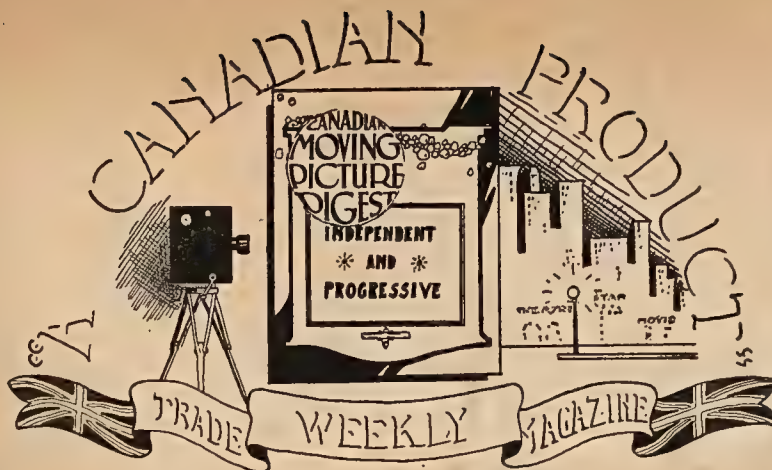
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General Manager and  
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**RAY LEWIS**

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November 22nd, 1924

## "Vitagraph Strikes Out"

THE following editorial appeared under the signature of H. E. Shumlin in the November 22nd issue of The Billboard, under the heading "It Strikes Me."

"Every year, in the picture business, you find one producing company that forges ahead of the others and wins the brightest place in the sun for itself. There is only one qualification for leadership in this respect, and that is meritorious pictures. It isn't a question of financial resources or inundations of advertising or publicity. A good picture can be made by a small concern as well as by a big one. And, as a matter of fact, the chances are that the small concern will strive more for quality than the big one.

Last year, in my opinion, it was First National that took top rank. Universal ran it a close second, starting off with several excellent productions, but losing its lead as the season wore on. This year, in my opinion, Vitagraph has the pictures. It is nothing short of remarkable, the manner in which this company, which had previously been producing a mess of low-class films, has hoisted itself right to the top of the heap. A new element made itself apparent in their product in such features as *Borrowed Husbands* and *Behold This Woman*. Then came *Captain Blood*, and then *The Clean Heart*, one of the finest pictures of recent years. And now *The Beloved Brute* raises Vitagraph several notches higher on the scale. This last is a Western melodrama which should raise them right out of their seats. It is tremendously different from the usual run of Westerns. I have often complained of the seeming reluctance of producers of this type of picture to get away from the one or two worn-out plots. *The Beloved Brute* is a Western picture without cattle rustlers, without claim jumpers—and that difference, simple as it may seem, is really revolutionary. I think it will mean more to the future pictures of this type than even *The Covered Wagon*. It marks the entrance of characterizations into Westerns, not to the detriment of action, but not depending wholly upon that important, tho overrated element.

*The Beloved Brute* also serves to bring forward a new actor who, I expect, will become an important star, Victor McLaglen. Vitagraph, if it has him under contract, should be able to build him up into a genuine box-office asset.

If Vitagraph produces only a few more good ones this year it will have nothing to fear from any other companies. Famous Players-Lasky, Metro-Goldwyn and First National will find themselves trailing a new pacemaker."

What the Independents have accomplished this year in regard to product is almost miraculous. What they have further accomplished in the matter of the conduct of their business indicates very clearly that the initiative, progressive development of this business has come and will continue to come from the Independent Field.

In Canada, where the field is much more limited than in the United States, we are perhaps brought into a little more intimate association with those who represent the Producers here; and this much we have observed that every Independent company forged ahead, while the companies represented by the Combine have steadily lost ground. The apparent reason involves several issues. The first and most important is that the Independents are striking out and foremost with the foremost is Vitagraph.

Secondly, the personnel representing The Independents in Canada are men who have made friends with the exhibitors because they are endeavoring to be sincere both with their company and with the exhibitors, they are directing their efforts toward delivering a "square deal" and have engaged salesmen who are carrying out their ideas. Exhibitors are looked upon

as assets and The Independents are sincerely avoiding any action which may result in the loss of good-will. Meanwhile the system of efficiency which has been introduced has helped to eliminate irritations and oiled the wheels of trade between distributors and exhibitors.

Thirdly, the exhibitors realizing the encroachment of The Combine have made special efforts to support Independent Product. And last but not least, the majority of Box-Office attractions have come from The Independent field, thus providing an encouragement toward investment and improvement.

Step outside of the Picture Field into other Industries which market their products by advertising them nationally. Huge sums are spent on advertising a Trademark and the first product placed on the market fairly well lives up to its advertising, but having secured a market, what happens? Depreciation in quality and a slow but sure loss of trade for the public are not long fooled and you soon hear, "Used to get it, but it is not as good as it was." The consensus of opinion in regard to product which at one time stood for quality is "Used to get it, but it is not as good as it was." The reason is obvious. Combines are composed of Financiers not Dreamers or Creators, the propelling force is dividends—of course Independents are not "Shlamiels" either, they are after dividends also, but the Independents remains always in part untainted by the "lust of gold," and are ambitious to create an Art which will be profitable.

With the exception of a very few pictures, those who for years had the lead in regard to quality have not only lost their lead and reputation by a deterioration of quality in product and a "grabbing all policy" in relationship to their business ethics, but even their best pictures of the past have been surpassed by The Independents, and their present best is equalled by the product of The Independents, who have this advantage, The Independents can deliver six good ones to one good one of the Combine.

The broadening out of Vitagraph has not been sporadic, but a conservative development which indicates permanency and solidity of purpose. It is to companies like the Vitagraph that The Independents will turn; and what pleases us most about this whole business is that Vitagraph is not alone in this Big Movement Forward, but we will tell you about the others, in our issues to come.

—RAY LEWIS.



# "Fire Patrol" Abounds in Thrills Screen Version of Stage Success

**Plays Tivoli, Toronto, to such Success Exhibitors Making Demands For It.**

**T**HRILLS galore, intense suspense, a love story and everything that goes with it to make a great box-office attraction, make "The Fire Patrol" one of the greatest melodramas ever produced for the screen, so say those who are familiar with this class of picture.

Hunt Stromberg has supervised the production of a lot of pictures, but this is the first film he has ever directed.

The picture is adapted from the stage play by Harkins and Barber. The production is excellent, and the cast very capable. Jack Richardson makes a most hateful villain, and Johnny Harron a pleasing hero. Madge Bellamy and Helen Jerome Eddy are most convincing in their parts, while Spottiswoode Aitken, as the blind father, is very effective. This is the consensus of opinion as far as the critics are concerned—The story runs as follows: When Capt. Ferguson's ship founders at sea, he, his wife and baby son are picked up by a pirate ship in command of "Butch" Anderson. Anderson and Ferguson battle when the pirate wants to keep Ferguson's wife and put him and his son off in a little boat, and in the battle Ferguson is blinded.

Eighteen years afterward, Ferguson's son, who was member of the government fire patrol in the fishing village of Bonavista, was to be presented with a medal for heroism. Skipping away to get a uniform which his fiancée's sister had made for him he is surprised to have her tell him that she loves him. While in the house with her, a ship is burning at sea and the "Fire Patrol" is called out. Young Ferguson is not with the patrol in the rescue. Anderson, the pirate, is among those rescued, and old man Ferguson seems to recognize his voice. Anderson recognizing the old man, plans to get rid of him so as to be able to take his son's fiancée.

Young Ferguson had to promise to marry the sister after the midnight episode, but runs away, returning the next day unexpectedly he discovers Anderson's villainy and saves his father from falling off a cliff, whither Anderson had led him. Returning to his fiancée's home a lively battle ensues in which the sister is shot and the villain killed by

the old man with his bare hands. Dying, the sister confesses her wrong and all live happily ever after.

Mr. O. R. Hanon secured "The Fire Patrol" with the Premier programme which he is now distributing through Canadian Educational.



**KATHLEEN CLIFFORD**

*in a gay scene from "Grandpa's Girl"  
an Educational Christie Comedy.*

Bob Custer, well known western star, will make a series of eight special westerns for Independent Pictures Corporation to be released through F. B. O. The first is "Trigger-Fingers." Breezy Eason directing.

## Sabatini Congratulates Vitagraph Preview "Captain Blood" London, England

"Thanks and congratulations to all concerned in production of 'Captain Blood.'"

SABATINI.

The foregoing cablegram was received by Vitagraph from Rafael Sabatini, in London, this week, causing John B. Rock, General Manager, and all the other officials and executives in Vitagraph's Brooklyn offices to indulge in demonstrations of enthusiasm.

It isn't often that an author gives unstinted praise to the pictured version of the particular pride of his heart, which is all the more reason why unqualified approval, such as that contained in this message, should be welcomed.

When the production of "Captain Blood" was finished under the direction of David Smith, a print was sent direct to London, as well as one to New York, for the world premiere on Broadway. Mr. Sabatini's cablegram came after he had had a preview of the special.

## O'Brien Theatre, Renfrew Just Escapes Fire

The O'Brien Theatre at Renfrew, Ontario, one of the best known theatres in the Ottawa Valley, was threatened by a fire which swept through a portion of the business section of Renfrew proving destructive quite recently. The flames, which were fanned by a high wind, reached the structure but it was saved by the firemen when, as a last resort, the theatre's sprinkler system was turned on. The result was that the whole theatre was drenched with water and the interior was considerably damaged. The O'Brien is resuming operations after it has been dried out.

**HARRY ALLEN**

Calgary, Alta.

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# Pictures in Toronto

By HECTOR CHARLESWORTH

FRED NIBLO'S production of "The Red Lily" was on the whole a very artistic and interesting picture. The story is based on the novel of that name by the late Anatole France, though there was no acknowledgement of this fact in connection with the film, despite the fact that his recent death would have given the production a special topical interest. It is a story depressing in outline, but well handled and beautifully filmed to relieve its darkness. It opens in a quiet, gossipy little French village, the scene of the love-affair young Leonnec, the mayor's son, and Marise, the daughter of the cobbler. Because of the difference of the stations in life, there is difficulty about their marriage. On the death of the girl's father, her home is taken from her and she is forced to go to her nearest kin, a coarse and degraded family, brutalized by the father's drunkenness and cruelty. She is finally driven out, and returns to the empty little house in the night, where her young sweetheart comes, wondering at the light in the window. His father drives the girl away, and the boy goes with her to Paris determined to marry her. At the same time a servant's theft is attributed to him and on his arrival in Paris, he is arrested and brought back. He escapes and henceforth thinks himself a fugitive, though the real criminal has meanwhile confessed. Marise, after waiting all day in the station for him, not knowing of his arrest, leaves and starts on her life in the city. For two years they wander about, never finding each other, and meeting constant difficulties, falling ever lower in the social scale. He has however, one friend, a thief named Bobo. At last, a real fugitive from law, he is rescued by Marise, who has sunk to the very lowest degree. He accepts her sacrifices and nursing, but in his disillusionment treats her with extreme brutality. Finally she is wounded in the attempt to save him, and as she lies ill in the hospital, Bobo finds her and sends the boy to her. In her weakness her face takes on its former look of purity, and he repents of his callous treatment. After her recovery she is enabled to set up as a seamstress by the Sisters, and waits for him to come out of jail. Meanwhile his father has found him, and with the faithful Bo-

bo they return to their native village. Ramon Novarro gives, as might be expected, a beautiful performance as the self-willed but lovable boy whose nature is slowly but surely being brutalized by his surroundings. His gifts of distinctive characterization, and subtle emotional expressions are splendidly revealed in this role. Enid Bennett, though a little mature for the part of Marise gives a surprisingly good performance. Her appearance is improved by straight smooth hair instead of the conventional masses of insipid curls, and the character makes few demands for passion and emotional intensity qualities in which she proved lacking in "The Sea Hawk." The gentle, unthinking loyalty of the girl is within her range. As Bobo, Wallace Beery gives one of his fine interpretations of sympathetic low-class villains. There was excellent character acting and direction in a large cast of minor figures whose names were not given, who made a fine array of picturesque types as a background for the main roles. Particular mention must be made of the beautiful photography throughout, with its artistic handling of lights and shadows.

\* \* \* \*

"His Hour" is a conventional story of the dissolute European society of the novels, but it has swift and interesting action, and is well acted and directed. A haughty, virtuous and beautiful young English widow, in visiting her godmother in Petrograd

is caught in the whirl of the fast social life. She wins the jealous admiration of two men, Prince Gritzko and Count Boris, of whom the prince is the most popular and most dangerous young man in his circle. His wild life, however, makes her reject his offers, and on his wounding his friend in a duel over her she decides to return to England. But he captures her and takes her to his palace, where she feels she must consent to be his wife. After the elaborate state wedding, she finally confesses her genuine love for him. The story gives a good chance for interesting and rather unusual settings, and the impression of elaborate discomfort and overcrowded richness which one is accustomed to from Russian writings, or from English novels on Russian themes has been well defined. The cafe scene with the row of Gypsy singers recalls the "Night at Yard's" episode from the "Chauve Souris." There is fine, artistic photography throughout.

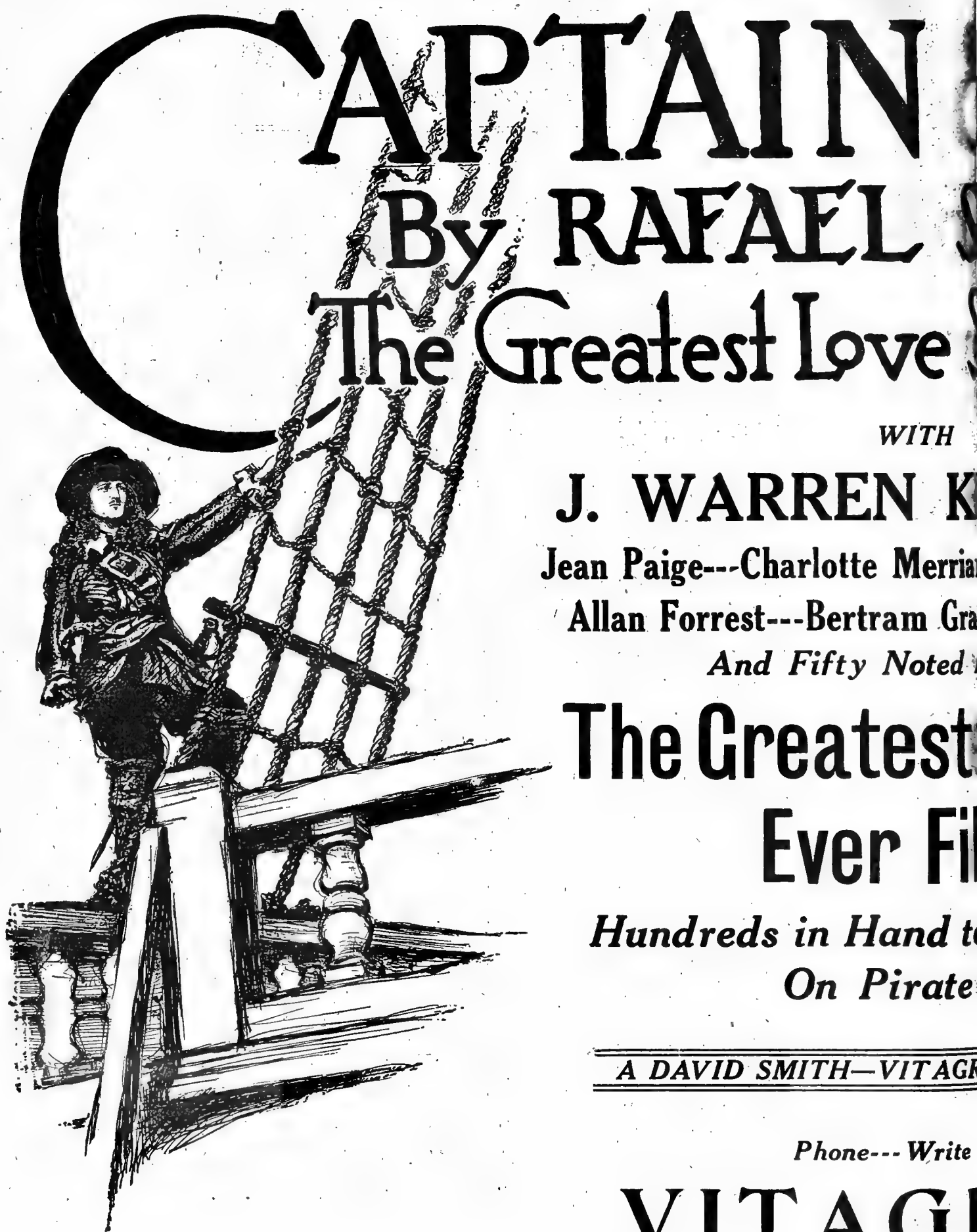
John Gilbert is admirably adapted for the role of the Prince for there is an insolent fascination in his appearance and personality and a manly grace in his bearing that are exceptional, and he has as well a capacity for emotional fervor. Aileen Pringle is good as the proud young heroine, and the splendid physique and haughty air of Bertram Grassby make of Boris a fine and interesting figure. Excellent character work is done by many of the cast, in particular by Carrie Clarke Warde as a gossiping old lady.

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# First National "Sundown"

## Records Avalanche of Praise

**First Big Showing Crandall's Metropolitan Theatre, Washington, D. C.**

**F**IRST NATIONAL'S big Special for the current season, "Sundown," an epic of the retreat of the cattle barons of the Southwest with their mighty herds before the advance of civilization to the still open ranges of Mexico, had its first big showing recently at Crandall's Metropolitan Theatre, Washington, D. C. The Reviews were most laudatory and indicate that in "Sundown" First National has a Special worthy to rank alongside "The Sea Hawk," "Secrets" and "Abraham Lincoln."

Excerpts from the reviews of "Sundown" in the Washington newspapers follow:

**WASHINGTON POST** — "Earl Hudson's epic of the trials of American cattle raisers surpasses anything in the line of Western pictures that has been shown here for some time. The opening yesterday was to full capacity houses in the afternoon and evening. The picture is one of the best put together in years."

**WASHINGTON TIMES** — "Sundown," Earl Hudson's super-Western at Crandall's Metropolitan this week, is worth going to see if only to study the problem of Americans almost alien to the East."

"'Sundown' is good. It is well acted by Hobart Bosworth, Roy Stewart and Bessie Love, with two admirable character parts done by Arthur Hoyt and our old friend of the Keystone days, Charlie Murray."

"'Sundown' is a successor of 'The Covered Wagon' and none can say it is unworthy. Washington will see other pioneer pictures, but 'Sundown' will rank as one of the best."

**EVENING STAR** — "'Sundown,' the First National picture at Crandall's Metropolitan this week, presents an imposing spectacle of the last of the cattlemen of the great Western range."

"A tremendous stampede of what must have been thousands of cattle, which actually wreck an entire house; a sensational prairie fire; long, long trails of cattle, winding off into the distance, so far as the eye can reach; the story of a great love developed in the face of dire hardship—these elements all fuse into a whole which breathes of the grandeur of heroics. The love element is clean and strong."

**WASHINGTON DAILY NEWS** — "The picture is somewhat reminiscent of 'The Covered Wagon.' Maybe it's because we see animals struggling in the whirlpools of a rapid river. Maybe it's only because it's about the West."

"There are big moments. There are some impressive scenes. There is an effect of a river rising to flood in the start of the big drive of 15,000 cattle from the plains of Wyoming or Nevada or somewhere like that to Mexico. We see motionless herds, and then a gradual gathering of momentum as the big moving herds behind push those in front on in irresistible flood. That's big. The effect of it is big. It was no tyro in the engineering effects who staged those feet of film."

### Big Seattle Engagement Of "Life's Greatest Game"

The success of the Seattle ball club in winning the championship of the Pacific Coast League, gave the management of the Heilig theatre, Seattle, recently an opportunity to put over Emory Johnson's big baseball melodrama, "Life's Greatest Game," to a successful engagement.

It marked the West Coast premiere of the Johnson production, which is being distributed by F. B. O. Baseball Week was observed by the Heilig interests as a means of paying tribute to the victory of the Seattle ball club.

Many of the noted players of the team appeared personally and the officials of the Seattle club made speeches upholding the integrity of professional baseball.

Mellon Institute of Industrial research, University of Pittsburgh, reports on the subject of "Non-inflammable vs. Inflammable motion picture films. The study showed that the inflammable films in ordinary use were the cause of numerous theatre fires which could have been greatly minimized if non-inflammable films had been used in their place. Particulars regarding film fires according to report, as follows: Between April 1, 1923—April 1, 1924 total damages reported \$2,873,500. Fourteen killed, 1,000 homeless, 13 people burned, 3 injured."

### Irene Rich Witnesses "Behold This Woman" Premiere London, England

Irene Rich, who is starred in Vitagraph's screen version of E. Phillips Oppenheim's "Behold This Woman," witnessed the English premiere of this production in London recently. She was gratified with the warm reception given the picture by British fans and the more than cordial reviews by the London trade papers.

The heavy patronage was evidence of the deep interest taken in Hollywood and its mysteries by the British as well as the American public. Miss Rich impersonates a motion picture star, and the action is laid on a ranch and in the motion picture capital, where a novel love tangle, with a unique surprise ending, is interwoven.

Others in the cast of this J. Stuart Blackton production are Marguerite de la Motte, Charles Post, Harry Myers, Rosemary Theby and Anders Randolph.

### "Birth of a Nation" Regent Theatre, Ottawa

Another presentation of "The Birth of a Nation" took place in Ottawa, Ontario, with its screening at the Regent Theatre under the direction of Manager Leonard Bishop for three days, Saturday, November 8, and Monday and Tuesday, November 10 and 11. The classic feature had previously not been shown in the Canadian Capital for three years and its current revival at the Regent at prices up to 40 cents was highly successful. The run covered the Armistice holiday date as well as a Saturday.

### Finley McRae, Ottawa To Administer Brouse Estate

Finley McRae of Ottawa, Ontario, son-in-law of the late Harry Brouse, Ottawa, has been appointed administrator of the big estate of Mr. Brouse. Mr. McRae is formerly of New York and was identified with the moving picture industry as a director, going to Ottawa with the Shipman producing company and remaining there after two pictures, "The Man From Glengarry" and "Glengarry School Days," had been made. For some time past, Mr. McRae has been manager of the Alexandra Hotel, Ottawa, one of the many important properties left by the late Harry Brouse who was the owner of the Imperial and Franklin Theatres, Ottawa, as well as being a director of First National. Notice has been given that the estate of Mr. Brouse will be distributed on December 1.

# Pictures in Montreal

By S. MORGAN-POWELL

**M**ONTREAL, Nov. 27—It is a curious feature of the general public attitude towards the movies that picture enthusiasts are always willing to take on trust any film in which one or more of their favorites, man or woman, appears. The mere mention of the name of one of the popular heroes or heroines of the screen is sufficient to lure them to a theatre, irrespective entirely of the subject of the story, or its handling. That this should be the case is of course a bad thing for the movies, since it leads producers to concentrate their efforts upon a few, and relegates progress by merit to a second place.

Take, for instance, the latest Valentino picture. It is entitled "A Sainted Devil,"—nothing short of an idiotic title, in so far as any indication of either deviltry or saintliness is concerned. The story is based upon one of Rex Beach's "red blood" yarns, "The Rope's End." The hero, a young Argentine blade, is robbed of his young wife just after marriage, and sets about tracing the bold, bad villain who stole her. There is a good deal of fire-eating done on both sides, but little else. Valentino puts up a stiff scrap in his fight with the villain, but that is about all there is in the way of excitement of the kind indicated by the title. Nor is the element of piquancy very apparent at any time,—at least, not in the version vouchsafed unto us by our grandfatherly board of moral guardians. Anybody who went to see the film at the Capitol theatre, Montreal, this week under the impression that they were going to be entertained by something wicked and intriguing must have felt sore, for Valentino is at no

time like the Valentino of "The Four Horsemen" or "The Sheik" or "Camille." He is, on the contrary, a rather mild sort of a lover, wearing eccentric costumes, it is true, but doing little to justify his reputation of being the great screen lover. The ladies in the case are adequate; no more. The photography and general production are elaborate and well done throughout, but one wants something more than that.

How long will an established reputation stand the strain of disappointment on the part of the public? The experiment has been made again and again in drama, but nobody seems to have learned any decisive lesson from the sad results, if we may take the present attitude of the motion picture magnates as any index.

\* \* \* \*

**R**EGINALD DENNY, a light comedian whose work has been watched with keen interest by those who follow the careers of promising screen artists, is seen at Loew's theatre in "The Fast Worker." Denny was in the beginning, before the advent of Valentino, one of those strong, silent, big fighting men who got what they went after without argument by word of mouth. Since his abandonment of that type of role, he has developed into a genuine comedian, and in this picture he does some excellent work in a rather improbable role, created solely as a peg upon which to hang lively and swift action. It is light amusement, but well done, and without a dull moment. There is an automobile chase that must be ranked as one of the most exciting the silent drama has given us so far.

Harry Dahn, one of the most popular movie house managers in the city, has been promoted from the management of the Capitol here to The Toronto Hippodrome and Regent theatres and to be assistant to John Arthur, musical director for the Famous Players--Canadian Corporation. He is succeeded by Mr. R. W. Thayer. He has been the recipient of many testimonials of goodwill, including a gold watch from the staff of The Capitol. There is a good deal more for the manager of such big houses as the Capitol, Palace and Loew's to do besides merely look after the booking and screening of feature films and incidental features. The atmospheric prologues that have been a feature at the Capitol—and whether one approves of them or not is immaterial—have involved a great deal of careful work, and in this Mr. Dahn has distinguished himself. His personal courtesy has gone far to create a pleasant atmosphere, and he leaves for his new post with the good wishes of a very large proportion of the movie-going public of Montreal.

\* \* \* \*

Another former favorite here, Beverly Bayne, makes her reappearance on the screen after a long absence, in "The Tenth Woman," a study in conflict of wills and temperaments, elaborately staged, but not developing any exceptional ingenuity in plot, though it provides Miss Bayne with a plentitude of opportunities to reveal those charms of manner and personality that won for her such a big public years ago.

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**"WELCOME STRANGER"** to play week's engagement Tivoli, Toronto. This picture is reported as "Tip Top Entertainment" wherever it has played.

A most successful luncheon meeting of the M. P. T. O., was held at the King Edward Hotel, Toronto, Wed. Nov. 26th. The election of officers for the coming year brought out a most representative number of exhibitors who entered into the spirit of the new year's work with enthusiasm and earnestness. Mr. J. C. Brady was unanimously elected as president for the coming year; and in his reply of acceptance, stated that his interests were solely concentrated in furthering the protection of the Independent Exhibitors. Alderman Summerville was elected Vice-president and assured the Exhibitors that the security of their independence was centralized in how strong they became as an M. P. T. O. Association. Having right on their side, nothing could stop them, providing they knew what they wanted and were united on it. Mr. J. C. Cohen was re-elected treasurer and Ray Lewis re-elected Secretary. The Board of Directors for the coming year. George Lester, Harry Alexander, S. Lent, Adam Baillie, Harry Ginsler, J. Boyd, Mr. W. H. McMullan of Castle Theatre, Guelph. Five more members for the Board to be elected from the Province of Ontario, outside of Toronto.

The auditors Mr. O'Connor of the Prince of Wales and Mr. Hudson of the Aster Theatre, Toronto. The Grievance and Arbitration committee will be elected by the Executive Board which meets Tuesday December 2nd at the office of Mr. J. C. Brady, Madison Theatre. This Board has during the past year settled differences between exchanges and exhibitors involving many thousands of dollars, thereby, retaining for both exhibitors and exchanges their mutual good-will, and saving both the unnecessary loss of legal entanglements. The next general meeting, Tuesday, December 9th, King Edward Hotel, Toronto.

"Secrets," Norma Talmadge latest, which played Regent, Toronto, upheld the esteem and regard which we have for Norma Talmadge's art of the screen. If your theatre enjoys the ultra artistic, "Secrets" is the picture. The prologue was a bit draggy and did not help.

The sudden death of Thos. J. Ince, the director of so many outstanding pictures is a great loss to motion picture and deplored by all his many friends and admirers.

Charlie Chaplin is reported as married to Lita Grey, his new leading lady. Better luck this time Charlie and our best wishes.

The affiliation between First National and Educational appears at length to have been arranged. More of this in our next.

"Old Bill," the latest English picture released in Canada, doubled the business at the Tivoli, Toronto and appears to be the favorite in securing bookings. We predicted this picture would make good when first viewed privately several months ago. It was the big hit in London, England during their British Film week. We also have predicted an even greater success for another Ideal, Educational English production, "Mary Queen of Scots," quality 100%, covering, setting, locations, story cast, and direction. Few American costume pictures have equalled it.

Mr. Arthur Bugg of Model, Midland, Ont., writes us that the new theatre is now in operation, fully equipped with scenery, the best of machines and generator set complete. Also that he has the very latest sprinkler system installation. Much success.

### Famous "Barbara Frietchie" Making Friends Everywhere

**T**HAT there are still some people who have not heard of the famous "Barbara Frietchie" is evidenced by the fact that an exhibitor asked by a salesman if he didn't want to book the picture for his theatre, retorted, "Barbara Frietchie?" Who is she? I never heard of her before. She'll have to get a reputation before I book her pictures. I play only well known stars!" That's about the first exhibitor that we've ever heard of who was asleep on the job when a Florence Vidor picture was offered.

"Barbara Frietchie" is gaining great favor in the South, which speaks well for its handling. . . . a story laid in the Civil War period isn't as a rule acceptable to a southerner, but Florence Vidor has made her "Barbara" one that is appreciated by Yankee and Southerner alike. Canadian audiences like Barbara also, for after all the test of appreciation lies in the art or merit of any production.

### FOR SALE

67 Theatre Chairs for sale,  
apply Dominion Films —  
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Toronto.

### Putting More Sense Into Censoring Pictures

By DUNCAN G. MacINNES

(Continued from Issue of Nov. 15th.)

The multiplicity of censors is particularly troublesome to the exhibitors. It is not because they dislike the censoring, as the legitimate distributors welcome fair and constructive criticism, but because of the additional cost of distribution. Under the present system not one but several copies of the film must be imported for censoring purposes. On these there is a duty of approximately three and three-quarter cents a foot, which on a five-reel film amounts to several hundred dollars. This, in addition to the very heavy express charges, must be paid before the importers have the least assurance that the film will be accepted for exhibition.

From Toronto, Ontario, which is the headquarters of most of the distributors, the films, or positives as they are called, are sent to the branches in each province. In its turn the branch submits the film to the provincial censor. This requires the film companies to maintain an employee in each province for this work. After further time has been spent, and censor fees amounting to eighty dollars or so more have been paid, the film may be rejected.

Before discussing any further Canada's problem, it is interesting to see how other countries deal with moving picture film censoring.

Few censor boards have the enviable reputation of the one in London, England. Whether over there morals are more easily protected, or moving pictures are not taken so seriously is difficult to tell; but they have a remarkably simple and efficient system. There is only one board for Great Britain which is directed by T. P. O'Connor. Although it is a voluntary body, and is selected by the moving picture industry, it has received official recognition. There have been movements for the establishment of an official body, but each has met with the response in official circles that no change was necessary.

The industry compels all productions, domestic and foreign, to be examined by this board before they are exhibited. Foreign producers are given encouragement. If, through lack of funds, time, or assurance, a foreign company wishes to have its films censored before paying the duty charges, and at the same time interest British buyers, they may be censored in bond. The fee is somewhat higher, but it is a great boon to the moving picture companies.

# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin; but because of personal enmity growing out of land disputes the marriage is opposed by both Rosamund's brother, Peter, and her guardian, Sir John Killigrew. Peter takes every opportunity to manifest his antagonism. In a drunken rage one day, in the presence of Parson Flack and Justice Baine, he insults Oliver strikes him with his whip and rides off. Uttering a threat to kill him, Oliver starts in furious pursuit. But good judgment masters his temper and he foregoes the pleasure of what he feels would be justifiable murder for the sake of Rosamund, who, he knows, would never forgive him if Peter were harmed at his hands.*

*But Oliver's young half-brother, Lionel, that evening accomplishes what Oliver would have liked to do, and comes home wounded from the encounter. Peter, still drunk, Lionel relates, had affronted him, and drawn his sword; his own he drew merely in self-defense. But with no witnesses to attest to the truth of this statement Lionel could be accused of Peter's murder, were his part in it to be known. Terror-stricken, he beseeches Oliver to tell no one of his wounds.*

## CHAPTER IV (Continued)

"What is your hurt, lad? Has it gone deep?" he asked, in terror almost.

"'Tis naught—a flesh wound; but I have lost a mort of blood. I thought I should have been drained or ever I got me home."

With fearful speed Sir Oliver drew his dagger and ripped away doublet, vest and shirt, laying bare the lad's white flesh. A moment's examination, and he breathed more freely.

"Art a very babe, la," he cried in his relief. "To ride without thought to stanch so simple a wound, and so lose all this blood—bad Tressilian blood though it be."

He laughed in the immensity of his reaction from that momentary terror.

"Stay thou there whilst I call Nick to help us dress this scratch."

"No, no!" There was note of sud-

den fear in the lad's voice, and his hand clutched at his brother's sleeve. "Nick must not know. None must know, or I am undone else."

Sir Oliver stared, bewildered. Lionel smiled again that curious twisted, rather frightened smile.

"I gave better than I took, Noll," said he. "Master Godolphin is as cold by now as the snow on which I left him."

His brother's sudden start and the fixed stare from out of his slowly paling face scared Lionel a little. He observed, almost subconsciously, the dull red wheal that came into prominence as the color faded out of Sir Oliver's face, yet never thought to ask how it came there. His own affairs possessed him too completely.

"What's this?" quoth Oliver at last, hoarsely.

Lionel dropped his eyes, unable longer to meet a glance that was becoming terrible.

"He would have it," he growled almost sullenly, answering the reproach that was written in every line of his brother's taut body. "I bade him not to cross my path. But tonight I think some madness had seized upon him. He affronted me, Noll; he said things which it was beyond human power to endure, and——"

He shrugged to complete his sentence.

"Well, well," said Oliver in a small voice. "First let us tend this wound of yours."

"Do not call Nick," was the other's swift admonition. "Don't you see, Noll?" he explained in answer to the inquiry of his brother's stare, "don't you see that we fought there almost in the dark and without witnesses. It—" he swallowed—"It will be called murder, fair fight though it was; and should it be discovered that it was I——"

He shivered and his glance grew wild; his lips twitched.

"I see," said Oliver, who understood at last, and he added bitterly, "You fool!"

"I had no choice," protested Lionel. "He came to me with his drawn sword. Indeed, I think he was half-drunk. I warned him of what must happen to the other did either of us

fall, but he bade me not concern myself with the fear of any such consequences to himself. He was full of foul words of me and you and all who ever bore our name. He struck me with the flat of his blade and threatened to run me through as I stood unless I drew to defend myself. What choice had I? I did not mean to kill him—as God's my witness, I did not, Noll."

Without a word Oliver turned to a side-table, where stood a metal basin and ewer. He poured water, then came in the same silence to treat his brother's wound. The tale that Lionel told made blame impossible, at least from Oliver.

When he had washed the wound he fetched some table-linen from a press and ripped it into strips with his dagger; he threaded out one of these and made a preliminary criss-cross of the threads across the lips of the wound — for the blade had gone right through the muscles of the breast, grazing the ribs; these threads would help the formation of a clot. Then with infinite skill and cunning acquired in the course of his roving he proceeded to the bandaging.

That done, he opened the window and flung out the blood-tinted water. The cloth in which he had mopped the wound and all other similar evidences of the treatment he cast upon the fire. He must remove all traces even from the eyes of Nicholas. He had the most implicit trust in the old servant's fidelity. But the matter was too grave to permit of the slightest risk. He realized fully the justice of Lionel's fears that however fair the fight may have been, a thing done thus in secret must be accounted murder by the law.

Bidding Lionel wrap himself in his cloak, Sir Oliver unbarred the door, and went upstairs in quest of a fresh shirt and doublet for his brother. On the landing he met Nicholas descending. He held him a moment in talk of the sick man above, and outwardly at least he was now entirely composed. He dispatched him up-stairs again upon a trumped-up errand that must keep him absent for some little time, whilst himself he went to get the things he needed.

He returned below with them, and when he had assisted his brother into fresh garments with as little movement as possible so as not to disturb his dressing of the wound or set it bleeding afresh, he took the blood-stained doublet, vest, and shirt which he had ripped and flung them, too, into the great fire.

(To be continued)



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Some of the boys will fall again for a block of gold-fish that are really salt herrings and along about next March they'll be willing to trade them in for a suit of 1916 underwear — — — — —

You couldn't build a theatre out of paper, but a lot of fellows build their theatre income out of paper talk.

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# FIRST NATIONAL

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*Don't sign any contract until you have  
compared the product!*

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# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 31.

TORONTO, CANADA

November 29th, 1924

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REGENT THEATRE,  
SUDBURY, ONT.

Dear Bob:—

Congratulations on the opening of your  
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We noticed that you selected "THE  
SILENT WATCHER" for your premiere program.

Will you tell the readers of "The Digest"  
just what you think of Frank Lloyd's new production.  
We want to print your comment on this front cover  
next issue, so rush it to us. Thanks!

Best of luck,  
FIRST NATIONAL PICTURES INC.

**FIRST NATIONAL  
STANDS ON  
PERFORMANCE!**



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**"The Girl of the Limberlost"**

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**"Fools in the Dark"**

**"Vanity's Price"**

**"Life's Greatest Game"**

These specials are proving to exhibitors' everywhere, our statement of last August, that F.B.O. would have the best money-makers of the season.

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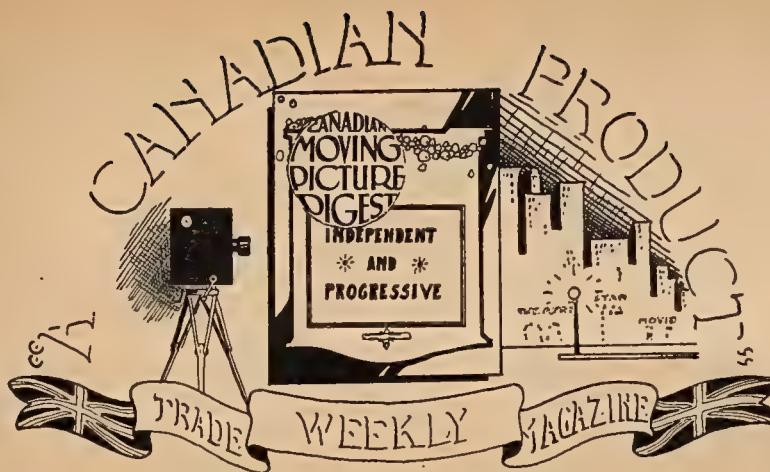
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Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

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VOL. 16, No. 31

TORONTO, CANADA

November 29th, 1924

## \$6,500,000 for F. B. O.

**A**LL races, or very nearly all, I am not acquainted with more than nearly all, believe in the coming of a Messiah, or Avatar, A Deliverer, who shall deliver the oppressed and bring about a Messianic Age. Further interpreted this means an age when "dog shall no longer eat dog," there will be plenty of nice, juicy bones to pick; and Man's humanity to Man shall make countless rejoice, replacing the order of inhumanity which made countless mourn.

I believe we are approaching a Messianic Age in Motion Pictures. The Independents which have for so long been mocked, despised and rejected by The Combine which has had practically its own ignoble way, rise up from what was believed to be a dying position and standing upright show an amazing amount of virility and fight:

In our recent issues we spoke about "Universal's White List," "Vitagraph Striking Out." Previous to these issues we called on all The Independents to stand by what they had already achieved, on their rights to exist and prosper. We reminded First National of the ideal which inspired the Franchise, Educational of what they had accomplished in connection with the Short Subject which had been lifted from the realm of nonentity to a prominence where the Short Subject shared honours with the feature production of greater length. We reminded Universal and Fox of the fight they had put up when General Films attempted to monopolize Motion Pictures. We congratulated Producers' Distributing Corporation on their development from the W. W. Hodgkinson organization and the 100 percent improvement of their product; and now lo and behold we approach F. B. O. because this organization shows very healthy signs of taking its place among the big ones. At a special New York conference this company's budget was voted to be approximately \$6,500,000 this amount to be expended in producing thirty-five special pictures:

Cheerio: F. B. O.: We in Canada still believe that \$6,500,000.00 represents over £1,000,000. We say £'s being British and because the £, has an air of reality about it. So many million dollars have "come out in the wash" owing to the habit Moving Picture Magnates have had of writing these figures upon the tablecloths of the restaurants where they happened to be dining: However, forgive these reminiscences, I am in an amiable mood, in fact a jocular mood, I am a prophet turned jester since the prophecy has been fulfilled:

"They Shall Not Pass" meaning The Combine, pass that territory which does not alone include Canada, but wherever there is a market for Motion Pictures:

F. B. O. has helped The Independents in Canada. I speak of the territory with which I am more closely related through daily contact and observation. Since Mr. P. C. Taylor assumed the directorship, supported by genial and level-headed Harry Berman, who pledged himself two years ago at the M. P. T. O. Convention in Montreal to remain Independent and help The Independent Exhibitors, the F. B. O. has been steadily building up its Trademark.

Mr. Taylor has conducted the business of F. B. O. in Canada in a dignified manner and the service which it has been possible to extend to exhibitors through the system introduced by Mr. O. R. Hanson, of Canadian Educational, whereby Educational looked after the physical distribution, the F. B. O. sales force governing and guiding its end, has been first rate and worthy of the support of the exhibitors:

I must not overlook what is perhaps the most important essential toward success and that is Product. In this regard F. B. O. has during the current and past season established its Trademark from what might be considered no position whatsoever to a position where its product can hold its own. This means keeping pace with the giant-like movements forward of the entire Independent field.

And now where has the "No Product Bugaboo" of The Independent Exhibitor disappeared to? If you look around carefully and searchingly you will find in the offices of The Combine a huge Propaganda Pot, where all the "Bugaboos," such as "The Digest is owned by First National," or "The Allens," "No Independent Product next season available." "If you play an Independent house you can't play our circuit" — "This Picture will positively not be shown at any other theatre for this year," "If you advertise in The Digest we won't book your pictures on our circuit," "The M.P.T.O. cannot succeed because all exhibitors are liars and cut-throats" and so many more "Bugaboos" that we could go on forever, are cooked up in order to scare The Independents to death:

It is said that in the Chicago packing houses not even the squeal of the pig is lost, it is turned into a whistle. This is Combine Economy. Meanwhile everytime an Independent announces a programme covering an expenditure of millions, The Combine squeals; and The Independent producers having learned their economy are turning these squeals into whistles, that is why so many Independent Exhibitors are whistling cheerily. Cheerio: F. B. O.

—RAY LEWIS.



## President Major H. C. S. Thomson F.B.O. Returns From Abroad

**Claims Americans Running English Market Giving Away Pictures.**

MAJOR H.C.S. THOMSON, President and Managing Director of Film Booking Offices, returned this week from abroad, where he spent the last six months making a survey of film conditions in England, France and Germany.

"In France, the Major said, "American made pictures take second place to the native productions, because the Frenchmen prefers his own countrymen in his film entertainment. It is therefore necessary to have first class French pictures made with French stories and actors to bolster up the American program. I am therefore making arrangements to secure some very high class French productions.

"Conditions in England" he continued, "are good for the exhibitor, but the American film companies are ruining the market there for the distributor by giving away their pictures at ridiculously low prices. The German distributor is aware of what is happening in Great Britain and it will not be at all surprising if the German interests profit by Great Britain's experience, and erect some sort of custom barrier against American films. Even with such an obstacle Central Europe will be a good market for the American product.

"There is no doubt that theatre development all over the Continent is ten years behind that of the United States. Pictures are not presented in the elaborate fashion in which they are shown here.

Their exploitation, advertising and publicity methods are less efficient than they are in this country. The people in Europe do not understand

our advertising methods, and therefore cannot profit by them. There is no doubt that Europe will continue to develop along all lines, but it will take some time before results will be evident. The majority of the studios abroad are far below the efficiency mark set by American film plants.

"French, German and English producers are determined to continue making pictures, and I was approached by producers of all three countries with the idea of making pictures in America, with their money, for their markets, and I think the forthcoming year will see a stream of European producers crossing the Atlantic to work out such plans.

"Edna Williams, foreign sales manager of F. B. O. is now in Berlin arranging to open an office there to handle Central European business. This, with the present London and Paris branches, will complete the chain for Continental transactions.

"The Managing director of Gramhams, Ltd., (owners of F. B. O.) is Lord Inverforth, who was Minister of Supplies during the war. Lord Inverforth, whose position in England is analogous to that of Herbert Hoover here, intends interesting himself further in the industry. Outside of his present association with F. B. O., Lord Inverforth is not connected with any film companies."

Exhibitors in England are fighting the Admission Tax by selling their patrons a box of chocolates and giving the purchasers thereof free admittance. Exhibitors claim that the cabarets present vaudeville shows without paying any Admission Tax.

## Florence Vidor to Play "The Girl of Gold"

"THE GIRL OF GOLD," the successful novel by Cleveland Moffat and Anna Chapin, is to be filmed by Regal Pictures.

This spectacular story of the unhappy daughter of a millionaire lends itself well to screen treatment, and a "punchy" film drama has been adapted from the original story by Kate Corbaley.

Florence Vidor, who has just returned to the Pacific Coast after a visit in New York will play the title role. It is a part suitable for Miss Vidor, and one in which she will have the fullest opportunity to display her artistry.

Charles Meredith will play opposite Miss Vidor, and a splendid cast for the remaining roles is now being chosen at Culver City. Production work is to start soon, with John Ince at the megaphone.

"The Girl of Gold" deals with the spoiled daughter of a rich New York broker whose hand is sought by many but who suspects their sincerity. The story of her one big love affair, the succession of unexpected turns it takes, and the final big scenes in a mine far beneath the surface of the earth where a society ball is in progress, is one of compelling interests throughout.

"The Girl of Gold" will be released by the Producers Distributing Corp.

## Her Excellency, Lady Byng Witnesses "Birth of a Nation"

Lady Byng, wife of Baron Byng of Vimy, Governor-General of Canada, has seen "The Birth of a Nation" no less than three times. The third occasion for Her Excellency was at the Regent Theatre, Ottawa, on November 12 when she witnessed a performance during a revival engagement of the production arranged by Manager Leonard Bishop of the Regent.

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CANADA

# Pictures in Toronto

By HECTOR CHARLESWORTH

"THREE WOMEN," the latest Ernst Lubitsch film to be shown here, should have been renamed after the censors got through it. Two women are all that are left. The beautiful and interesting Marie Prevost appears for about one half minute, long enough to be recognized, and then disappears for good. With her go some important scenes regarding a suit, the change of which is the turning point of the action. It is only by means of a "still" outside the theatre, in which both Marie and the questionable suit appear, that one figures out just what it was all about. The two other actresses provide ample interest, but it is a genuine disappointment to find Miss Prevost's fascinating personality eliminated.

The picture itself is a splendid technical achievement but despite its excellences, one is a trifle disappointed. It has not that perfection and delicacy of artistry which made Lubitsch's former great play, "The Marriage Circle," (the finest society film that has yet been produced) comparable with best work in the field of costume and spectacular pictures. The exquisite taste and refinement of the earlier film is lacking in some degree. Yet the apparent vulgarity of the ostentatious interior settings may be a deliberate and well-considered effect. The sense of artistic fitness everywhere apparent in the pictures of Viennese society gives place to showiness and rather illbred display of wealth in the home and dress of the too-wealthy New York widow whose tragedy is the birth of youthful passion in an aging body. Since everything connected with her has this same fault of garish luxury, and so far as is possible in a play where the mother dominates, the daughter is shown as displaying a contrasting delicacy, one may regard this feature, disappointing at first, as another instance of the master's sure touch.

The atmospheres are differentiated also, for this latest play is a melodrama and the former was not. The judgment of Ernst Lubitsch stands out in contrast with that of other directors who have handled this type of play. His interest is in the development of the characters before the murder, and as far as is necessary, after it. The deed, and the trial are incidental, not all-important points of interest. Together Lubitsch and Pauline Frederick have created a notable figure in the part

of the middle aged mother whose unreasoning passion for the philandering villain, more terrible than any passion of a younger woman, wars with her love for her gentle, naive daughter, until the two furies of her nature unite in hatred for this man who has robbed her of dignity and destroyed the happiness of the lovely child he has married. Her murder of him comes as a surprise, merely by the swift precipitation of the action; it is fully prepared for in the development of her character, and at the end she stands as a profoundly tragic and affecting figure. She is one of the notable creations of motion picture drama. Pauline Frederick's portrayal of the passion-wrecked woman is a superb performance. She is admirably contrasted with May MacAvoy who gives a charming and appealing delineation of the fresh innocence of the daughter. Her pathos in her terrible disillusionment in the two people she loves so loyally, her husband and her mother is as fine as the older woman's tragedy. Lew Cody is admirable as the callous philanderer who woos first the mother, then marries the daughter, and in turn deserts her for another passion. Willard Louis and Pierre Gendron are excellent, the one as a money-grabber, and the other as a bashful young lover. Bobby Vernon is good in a minor part. One wonders what third type of woman would have been developed with Marie Prevost.

\* \* \* \*

"The Yankee Consul" makes as excellent a comedy on the screen as it did on the stage in the hands of

Raymond Hitchcock. It has plenty of action of a genuinely comic kind, and requires much less padding in the way of long motor races and unnecessary hairbreadth escapes than almost any farce of the type that has recently appeared here. The wealthy young hero's adventures in a steamship line booking office, in his effort to find an interest in life, his amusing trip to South America and his romantic thrills when he gets there provide a thoroughly amusing entertainment. Douglas Maclean unites charm with a genuinely comic personality. His facial expression is full of infectious humor. He or his director have discretion; and know when an episode is sufficiently developed, and should be stopped. The action, comic or otherwise, never flags or loiters. Several incidents on board ship are outstandingly amusing. The serious efforts of Maclean to take his own picture are hilariously entertaining, and his acting through the stages of "vague discomfort on the way to seasickness, a scene he never allows to become vulgar, is side-splitting in its grotesque pathos. The incidents in Rio are a delightful mingling of fun and adventure.

Patsy Ruth Miller is a charming heroine, and many other excellent performances are given in the ungrateful roles always necessary in farce.

Whenever you meet Bill Stewart of the Tivoli, and ask him how business is in "Toronto's most beautiful Family theatre," he replies "Great." Bill is a "great" showman.

## WANTED

To buy or lease Moving Picture House in town of 8,000 or more with 600 to 800 seats. Give full particulars in first letter. Write E. S., P. O.

BOX 871, JOLIETTE, QUEBEC



## Frank Lloyd Selects New Type Cast for "Judgment" Now in Work

**Antonio Moreno — Patsy Ruth Miller — Ruth Clifford — Several  
Recruits From Legitimate Stage Successes.**

ANSWERING the demands of critics and picturegoers for a deviation from the usual "stereotype" all-star casts in film dramas, Frank Lloyd has chosen players for his newest First National picture, "Judgment," none of whom have ever been in one of his pictures before and only a few ever seen in a First National picture previously.

Antonio Moreno, recently co-featured with Agnes Ayers, Bebe Daniels and in support of Gloria Swanson and Constance Talmadge, has been chosen to play the role of Elliot Owen, a young business man with an inherited craftiness, brought to a realization of his real manliness by unique means.

Patsy Ruth Miller, whose progress up the ladder of film fame has been the result of many meritorious performances, among them the feminine lead in "The Hunchback of Notre Dame," will play Judy Brewster, daughter of an international banker and the wife of Elliot Owen.

Ruth Clifford, whose portrayal of Anne Rutledge in "Abraham Lincoln" has won her much favorable commendation, will cover her youthful beauty with the cosmetic wrinkles

of the elderly Mrs. Pearce, after playing the young mother of Elliot Owen in a prologue for the picture, and David Torrence, most recently seen in support of Corinne Griffith in "Wilderness" and in Thos. H. Ince's "Idle Tongues," will essay the character of Ross Brewster.

In support of this quartet of players will be Phyllis Haver, Pauline Neff, a recruit from the speaking stage, Margaret Felding, who played in New York and road stage productions of "The Bat," Walter MacGrail, Edward Davis, Fred Warren, Frank Coffyn and Frankie Darro, one of last season's prodigies.

"Judgment" affords whoever plays in it a splendid opportunity to register his or her versatility," Mr. Lloyd states, "and although we might easily have changed the story around to make a star's picture of it, we have preferred to follow Mrs. Edgington's Saturday Evening Post short story very closely, feeling that picturegoers will help the players we have chosen, to the recognition their work merits."

"Judgment" deals with the present, with a brief prologue of the period of 1900.

drawing of the electrical arrangement required for the screening and operation of the film.

### E. H. Teel Appointed Branch Manager Calgary

Canadian District Manager, Louis Bache, has announced the appointment of E. H. Teel, formerly city salesman in the St. John territory as Branch Manager of the Calgary office which is being reopened as a separate exchange by First National.

Some time ago First National closed the Calgary office as an exchange but maintained it as a distributing point. It is now to be reopened and will take care of Alberta territory. Winnipeg retaining Manitoba and Saskatchewan.

Mr. Teel has had wide experience in the picture field and there is no doubt but that he will gain the confidence and co-operation of the exhibitors in the West and be held in the same esteem as he has been in the Maritime provinces. District Manager Bache has again demonstrated the policy of First National in making promotion within its own rank.



LARRY SEMON

in "Her Boy Friend"—first Educational feature

### Two Broadways Get Vitagraph's Latest Successes

From Broadway, New York, to Broadway, Los Angeles.

Broadway, New York, recently witnessed simultaneously the premier runs of two Vitagraph hits — the David Smith production, "Captain Blood," and "The Clean Heart" or "The Cruelties of Life," produced by J. Stuart Blackton. Broadway, Los Angeles, has just gone its effete namesake one better by playing Vitagraph attractions at two houses for three consecutive weeks.

While "Captain Blood" continued its Western premier run at the Rialto Theatre, "Behold This Woman," "Borrowed Husbands" and "The Code of the Wilderness" were the feature offerings at the Mission, each playing for a week.

### DeForest Phonofilm Organized Headquarters Montreal, Que.

A new Canadian incorporation is the DeForest Phonofilm of Canada, Limited, a charter for which has been issued by the Federal Government at Ottawa. The headquarters of the new company are at Montreal, Quebec. Announcement is made that the DeForest Phonofilm of Canada, Limited, has been organized with stock having no par value.

A demonstration of the new DeForest Phonofilm was made at the Regent Theatre, Ottawa, during the week of November 17. A special screening of the demonstration reel was conducted at the Regent on the Monday afternoon before a large party of Government officials, newspapermen and others and Manager Leonard Bishop of the Regent secured excellent publicity through this one stunt. An interesting lobby display consisted of a display board on which was shown a sample of the new Phonofilm with its corrugated edge, and there was also a magnified chart of the vowel sounds on the film. The display also included a

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**H. J. MOOREHOUSE,**

430 Wellington St.

Sault Ste. Marie, Ont.

# Pictures in Montreal

By S. MORGAN-POWELL

**M**ONTREAL, Dec. 5—It is difficult to foresee what the picture producers will do next. They have picturized the Creation, the fall of man, the flood, practically the whole of Old Testament history, and a good deal of history that cannot be found either in sacred or profane records. They have exhausted the eternal triangle, invented all brands of unnatural man and woman, and elevated the super-man—not the Nietzsche type, but another—until he seems too high for humanity. And now they have gone to hell for inspiration—and sensations.

To William Fox goes the credit of this idea. Probably the success of "Omar the Tentmaker" on the stage, with its vivid pictures of gentry in various stages of torment, gave him the idea. But whoever was responsible for the interpolation of the Inferno from Dante's Divine Comedy into a modern melodrama of a rather lurid type gives a very accurate index to the attitude of the picture-maker towards the classics. "Anything I can handle in any way I can handle it" seems to be the slogan. Hence Hell on the screen.

Well, it might be worse. We might have some genius try to portray heaven for us on the film—with Ziegfeld Follies girls as angels and cherabim and seraphim according to Hartt, Schaffner and Marx models. Let us be thankful we have not been invited to witness anything quite so ambitious. Hell—according to Dante and Fox, is quite a mouthful, to go on with.

An enterprising publicity sheet urged the general public to "acquaint yourself with the story of Dante's Inferno." Well, perhaps a few of us know it, but a memory-refresher is never amiss—particularly when you are going to be regaled with "improvements on the original."

\* \* \* \*

It is admitted that the producer, Otto Goulding, allowed his imagination to run riot in the planning and direction of this film. I am quite prepared to believe that he did, for it is certainly—even in its mutilated form after passage through the sausage-machine of local censorship—a very imaginative piece of work. The Inferno is introduced as an incidental feature in the development of a mod-

ern melodrama, in which a debtor crushed by an oppressive millionaire creditor sends the latter a copy of Dante's poem with a curse, and the millionaire reads it. We see on the screen the result of his reading—the vision of the poem conjured up in his own mind.

The manner in which the mediaeval poem and the modern crazes are interwoven is perhaps more of a testimony to the ingenuity of the adapters than it is a notable artistic achievement. My own preference does not run in the way of such adaptations. There are many, however, to whom, it is not difficult to understand, this picture will appeal as a revelation. There are both awful and magnificent sights, and one might well conceive of a mind being swayed by them to repentance.

Gloria Grey, Pauline Starke, Winifred Landis, among the women, and Ralph Lewis, William Scott, Lawson Butt, Josef Swickard and Howard Gaye, among the men, acquit themselves creditably. But this is no one-man or one-woman film. It is a production, and will be judged as such, irrespective of any individual effort or achievement.

\* \* \* \*

Norma Talmadge's return to her screen partnership with Eugene O'Brien in "The Only Woman" is marked by admirable work both on her part and on his. The story is a commonplace one, unrelieved by touch of inspiration. It deals with a forced marriage between the wastrel son of a wealthy man and the

daughter of an opponent who is in his power. She is to be the reforming influence in his life. After marriage, and by means of the testing fire of a terrible experience, she finds that she loves the man she married out of compulsion. The tale is saved from dullness by a shipwreck of a yacht on which the young couple have gone for their honeymoon. This is realism in sea-scenery carried to the limit, and makes a big impression on the audience. Both Miss Talmadge and Mr. O'Brien make the most of every opportunity afforded them and give clearcut and convincing portrayals. There are at least half a dozen other characters effectively depicted by unnamed artists. The cast is one of unusual quality, and the photography remarkable.

\* \* \* \*

The most interesting item of motion picture news locally this week is that the censors have actually passed "The Birth of a Nation" again. It was of course passed in its original form, uncut, years ago. But the incomprehensible rules the present censor board works upon require a second endorsement, and when the film was submitted to them a couple of years or so back, they refused to pass it on the ground that it was offensive to the negro. The then Mayor took a lively hand in the condemnation of the film, alleging that he had received many requests that it not be shown here. Where they came from, nobody knows—and nobody cares. The censors have eliminated several important scenes and titles with the object of mollifying phantom objectors, and the film may be shown in its cut form. As we have all seen it before, we shall be able to explain in detail what the censors have cut out. This is often necessary, in justice both to the exhibitors and the public.

## Whatever You Need In Your Town

Story, Producer, Director, Author, Star or anything else that goes toward making box office winners—we have them in "Tip Top Entertainment."

If you don't think so, we will give you the name of ten exhibitors near you who will vouch for it, or I'll book you one picture only, to try out.

You don't take any gamble—we guarantee satisfaction.

What do you say?

JOE PLOWRIGHT

Producers' Distributing Corporation  
(Formerly W. W. Hodkinson)



## Putting More Sense Into Censoring Pictures

By DUNCAN G. MacINNIS

(Continued from Issue of Nov. 22nd)

In the United States they have a censor organization that is known as the National Board of Censors. This was formed originally in 1909 to deal with pictures in New York City. By request from other cities, and moving picture officials, it was extended later to have a national scope. Unfortunately, it has not had the success of the British Board, as it has not the divided confidence of every state. It is true that the majority of pictures produced are examined by it, but there are a few of the states that do not believe that it means anything. This is due, for the most part, to misapprehension. There are many arguments upheld against the national board, the chief of these being that it is appointed and supported by industry. They are nominated by the producers, but the revenue is raised by censor fees. It is practically the same thing to claim that the Canadian boards, provincial departments, are paid by the industry, as much or all of their support comes from the fees that are paid by the moving picture people.

In some of the states there are separate boards, much on the same principles of the Canadian censors. Movements have been started in most of the other forty or forty-two states to adopt similar boards, but, luckily for the industry, they have been defeated. One of the greatest fights for state censorship was in Massachusetts. Many unkind things were said about the national board and finally a state board was commenced. One of the first acts of the new board was to pass a certain picture without a single trivial elimination. This picture had passed the central board similarly, but the state board in Pennsylvania made no less than forty-three eliminations. Another state censor is reported as having banned a picture which it had passed a year before, and which had been shown several times in his own city.

These and many other decisions of a similar nature would seem to prove that a national board with official recognition from every state, and operated entirely separate from moving picture organizations, other than to examine their films, would be more successful.

Many other countries impose motion picture censorship. In 1916, France appointed a national committee of five to control exhibition of films. As early as 1923 prefects of police were authorized to prohibit

films that contained "Representations of crimes, capital punishments, and, in general, all scenes of immoral and scandalous nature."

In Belgium, crime in pictures is severely censored. Children under sixteen years of age are prohibited from seeing an uncensored picture.

Japan maintains a very rigid censorship, too severe, in fact, as they eliminate so much foreign films. Kissing is one of the things that is banned. In one year, it is said, 120,000 feet of joy were cut out, and that the censor has joined it all into one long film for the amusement of his friends who were immune from such influences.

"To the heathen Japanese way of looking at things," said Mr. Adachi, who was one of the first film censors, "kissing is a primitive, uncouth way of translating the poetry of sentiment in the magic moments of life's maytime."

Other countries such as Spain, Italy, India, Philippines, Bulgaria, Irish Free State, Palestine, Roumania, Poland, Holland, and Germany impose censorship. Several of these have central boards in preference to local organizations.

(To be continued)

### Stop the Press News

M. P. T. O. of America co-operates with post office using slides instructing the public how to help facilitate the holiday mail delivery.

James A. Buchanan, Chief Information Section Office of the Postmaster-General, Washington, D. C., sends letter of thanks to M.P.T.O. for their co-operation last year which enabled 350,000 employees for the first time in postal history to eat Xmas dinner at home.

Last year we promised you an attractive and newsy Xmas issue of the Digest. This year we promise something much better. "Style and news worth while" that's our Xmas slogan. Send your Xmas greetings to your friends through The Digest. The majority of people are incapable of murder and therefore never attain the prominence of getting into print. To see one's name printed in a publication is a great thrill for the initiate. Thrill your friends, they are accustomed to Xmas cards, besides everybody sends a card! Publish your Greetings!

Lita Grey, it is reported, is but sixteen years old. She happens to have married Charlie Chaplin, now she

must go back to school under the California compulsory schooling law according to the Los Angeles Times which is supported by what is said to be a photographic copy of a birth certificate filed by Dr. E. O. Palmer, April 27th, 1908. The certificate gives Lillian Louisa McMurray's birth as April 15, 1908. Chaplin is said to have discovered her when she played "The Angel" in "The Kid," at that time she was thirteen years old. Isn't there a bit of advice floating around which says, "Take 'em young and treat 'em rough?" Incidentally, Chaplin's age is given as thirty-five. I thought they had to be forty-five or fifty to marry sixteen.

The re-opening of "The Strand," Toronto, certainly appears to enliven that section of Yonge Street in which it is situated. Nothing appears to be as depressing as a "dark theatre." "The Strand" has a theatre history, before many of us were more than able to write our names. Shea educated Torontonians into the meaning of "High-Class Vaudeville."

If Dante could have looked ahead five hundred years and read "Hell is Popping" as an introduction to his immortal Divine Comedy, "Inferno," he would, no doubt, have wept upon the shoulder of Virgil, his guide, and said, "This is Hell enough, lead me no further." Dante's "Inferno" has always been placed among the books which I handle with reverence and awe because of the majesty of its composition. "Hell is Popping" fills me with such fear lest something sacrilegious has taken place, that I am almost afraid to go and see the picture.

Daylight Saving Bill in New Zealand was thrown out by the house representatives. Mr. Murray, Prime Minister, said that Daylight Saving would cause tremendous dislocation and trouble and he did not wish to create any more trouble just now for the man on the land.

G. E. Patton of the Moving Picture Bureau, Ontario Government announces that the Transvaal Chamber of Mines having heard of a slow motion study of the characteristics of ball mill crushers for ores, placed an order with the Government for 2,000 feet of film. The film was made under the direction of professors H. E. Hauetain and F. C. Dyer of the University of Toronto, and was brought to the attention of Transvaal Chamber of Mines through its U. S. distribution. Is Moving pictures important to Trade? It is very evident.

## R. C. Taylor General Manager F.B.O. Returns New York Conference

**Company's Budget for Next Season Nearly \$6,500,000—Thirty-Five Special Features to be Made.**

**M**R. P. C. TAYLOR, General Manager of Film Booking Offices, has just returned from New York, where he attended a general sales conference of the Division Managers.

Mr. Taylor reports that this was the most successful and most optimistic conference he ever attended. Announcement was made that the Company's budget for next season would be approximately \$6,500,000.00 this amount to be expended in the making of about thirty-five special features. Aside from this, F. B. O., will distribute, as heretofore, numerous high class features made by other producers.

Effective immediately, F. B. O.,

will release twelve new Stan Laurel two-reel comedies, twelve new Jimmy Aubrey two-reel comedies, and new Bray Dinky Doodle Cartoon each week, and one issue of Newspaper Fun each week. This new high class short product is in addition to the new series of featurettes, the Go-Getters, and the new series of two-reel Witwer subjects, entitled, "Alexander The Great," which subjects are to be released immediately following the Go-Getters.

Everyone in the F. B. O., organization is very proud of the line-up for the balance of the current season, and of the wonderful prospects for a program, par excellence, next season.

### Eschmann Month Sales Contest Goes Over With a Wallop

The Eschmann Month sales drive, staged by Charles M. Steel, A. W. Smith, Jr., William J. Morgan and Stanley W. Hatch, assistants to Mr. Eschmann in First National's Distribution Department, as a tribute to their chief, closed recently. The standing of the country at large showed that 111.73% of the assigned quota had been reached. Inasmuch as the best previous sales record had been the basis upon which the contest was staged, the fact that the quota was exceeded by 11.73% is the biggest tribute to a head of a Sales Department in the history of motion pictures.

At the close of the contest Omaha led all the branches with Des Moines second and Portland third, but for the reason that play dates up to January 31st, 1924, form a part in the awarding of the prizes the actual winners cannot yet be announced.

Toronto led all Canadian exchanges with a percentage of 124% of its quota over the entire period of the contest.

### "Barbara Frietchie" Meeting With Unusual Success

"Barbara Frietchie," the stirring film story of Civil War days, is meeting with success from coast to coast, according to reports to Regal Pictures which produced this masterpiece of historical lore.

The work of Florence Vidor, in the title role, is adding to the prestige of this remarkable actress, while the battle scenes, ably directed by Lambert Hillyer, also come in for their share of praise.

It is a Producers Distributing Corporation release.

### Second Runs on Features Being Introduced Successfully

Second runs of important productions are following quickly in the theatres of Ottawa, Ontario. Only a week or two after the Auditorium presented "The Sea Hawk" at prices up to \$1.00, the First National feature was being shown at the Centre Theatre at Ottawa for regular prices. The same applies to the first Ottawa run of "The Covered Wagon" at the Auditorium, this being shown again at the Regent Theatre, Ottawa, during the week starting November 22, at regular prices. Though the respective runs have been only a few weeks apart at the most, high interest has been sustained, according to Manager Don Stapleton of the Centre Theatre.

### Roy Tash Returns From Arctic Regions

Roy Tash, a Canadian Government official cinematographer, has returned to Ottawa from the Government expedition to the Arctic regions which was made by scientists and constables of the Royal Canadian Mounted Police. Mr. Tash brought back some exceptional moving picture negative which is to be released as an Arctic series, the first subject being "Glimpses of Greenland," through the Canadian Government motion picture bureau, Ottawa.

Emory Johnson is planning to produce his seventh production for F. B. O.

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# The Exhibitor's Place In The Sun

By SIDNEY S. COHEN

*With the kind permission of Mr. Sydney S. Cohen we republish his special series of articles written for the Exhibitors' Herald and called "The Exhibitor's place in the Sun." The series will continue through the coming issues of The Digest until completed. Realizing how broad and intimate is Mr. Sydney Cohen's knowledge of picture conditions, the exhibitor in Canada cannot fail but gain from what these articles will reveal to him.*

Ed.

**E**VER since the motion picture ceased to be an experimental toy and became a commercial commodity, the theatre owner, or as he was then most ineptly called, "exhibitor," has been on the defensive. After something like a quarter of a century he still is on the defensive. His position is still unsafe and his investments without substantial protection or business insurance,

An occasional wave of prosperity may make him forget, a strong organization may ease his mind, but the slightest reflection will quickly convince him of the need of eternal vigilance. He is like a man in a haunted house or one whose habitation lies in a region periodically swept by cyclones and tornadoes.

The salesman with whom he ventures to differ in his appraisal of picture values is likely to hint that the "Supermost Producing Company" will soon "build" in this territory. This is a threat, of course, and not always an empty one. Another day he may read a paragraph in the trade papers announcing that the "Miraculous Picture Company" will presently merge with the "Marvelous Film Company" to save expenses. Experience has taught him to expect a raise in film rentals as part of the program of consolidation and "economy." It is true that occasionally the ever watchful publicity department of the merging interests discovers a theatre owner, who possibly in good faith, heralds the merger as a blessing to the industry in general and to the theatre owner in particular. The language of the statement put into the mouth of the innocent theatre owner generally makes it plain enough that it saw the light of day on the typewriter of a conscientious and hardworking press agent. I think it is perfectly safe to offer a most substantial reward for the discovery of an actual benefit conferred

on a theatre owner by the merger and consolidation of any producing or distributing interests. The reward will never be claimed.

In the calculations of the big men engineering mergers and similar manoeuvres, planning additional revenues out of the same territory, the theatre owner is nothing but a pawn on the chessboard. He moved from a position of safety into a situation of danger. The black cloud again appears above his theatre and his investment seems in jeopardy. In other words, he is again on the defensive. I purpose to look into the underlying causes of these unsound and unstable conditions and to trace, if possible, the reason for the theatre owner's apparent helplessness.

If the theatre owner has not as yet achieved his "place in the Sun," a discussion of the impediments that intercept the rays of the kindly planet can only result in good. It cannot be my purpose to moralize or dramatize here. Nor do I want to write a scenario, in which the good is all on one side and the melodramatic horrors all on the other. The re-

**W**HEN Death called Thomas H. Ince, who was born at Newport, R. I., in 1882, it removed from Motion Pictures one of its outstanding Independents. Thomas Ince has expressed himself as an Idealist, Prophet and Pioneer through his productions; and there are very few men of his vision and ability producing Independently to-day—Motion Pictures cannot so easily replace him.—Ed.

mark of a famous senator that the "general run of mankind are as much alike as a brood of chickens," is undeniably true. The theatre owners are no exception. Except for their patience and humility, theatre owners have no more claim to be canonized than the average human being.

(To be continued)

"Broken Laws," Mrs. Wallace Reid's second picture for F. B. O. completed.

## L. B. Roscoe's Letter to Press Creates Considerable Discussion

**A** letter that has caused considerable talk has appeared in the Canadian daily press from L. B. Roscoe, general secretary, British National Film League, 2 Gerrard Place, London, W. I., England, relative to the declining days of the British moving picture industry and giving an ironical description of the wrath of the people over the situation—when it is too late. The letter reads as follows:

"There is no doubt that we are in grave danger of waking up some morning and finding no British film producing industry.

"One can almost visualize the lamentation that will spread over the country at such a discovery. Old gentlemen in arm chairs will wax exceedingly indignant. Loudly they will denounce the short sightedness of the Nation who has allowed such a state of affairs to come to pass; others will produce alarming facts and figures proving, as if for the first time, that a film industry is of paramount importance to a country — especially Great Britain with all its Colonies and Dominions. Too late will they

brilliantly discover that, financially, the film industry of the United States ranks third in National importance.

"Cries will fill the air: Why has this been allowed to happen? Why is it that while Germany has built up a film industry and backed it so confidently, we have permitted ours to wither and die? Why.....?"

"Indignant people will write violent letters protesting at the Nation's stupidity. But, too late.

"Our Colonies and Dominions will and are being educated on foreign lines, foreign language, foreign heroes, foreign propaganda. The responsibility of showing British customs, British history, British industries, British... in fact all our most cherished possessions, will fall into the hands of others to be depicted to their advantage rather than ours; for we have yet to find a nation so overflowing with philanthropy that it will put our interests before its own and portray our history, traditions and customs with the full credit that is our due by deed and right."

# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

Published by arrangement with First National Pictures, Inc.

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin; but because of personal enmity growing out of land disputes the marriage is opposed by both Rosamund's brother, Peter, and her guardian, Sir John Killigrew. Peter takes every opportunity to manifest his antagonism. In a drunken rage one day, in the presence of Parson Flack and Justice Baine, he insults Oliver strikes him with his whip and rides off. Uttering a threat to kill him, Oliver starts in furious pursuit. But good judgment masters his temper and he foregoes the pleasure of what he feels would be justifiable murder for the sake of Rosamund, who, he knows, would never forgive him if Peter were harmed at his hands.*

*But Oliver's young half-brother, Lionel, that evening accomplishes what Oliver would have liked to do, and comes home wounded from the encounter. Peter, still drunk, Lionel relates, had affronted him, and drawn his sword; his own he drew merely in self-defense. But with no witnesses to attest to the truth of this statement Lionel could be accused of Peter's murder, were his part in it to be known. Terror-stricken, he beseeches Oliver to tell no one of his wounds.*

## CHAPTER IV (Continued)

When some moments later Nicholas entered the vast room he found the brothers sitting composedly at table. Had he faced Lionel he would have observed little amiss with him beyond the deep pallor of his face. But he did not even do so much. Lionel sat with his back to the door, and the servant's advance into the room was checked by Sir Oliver with the assurance that they did not require him. Nicholas withdrew again, and the brothers were once more alone.

Lionel ate very sparingly. He thirsted and would have emptied the measure of posset, but that Sir Oliver restrained him, and refused him anything but water lest he should contract a fever. Such a sparing meal as they made—for neither had much appetite—was made in silence. At

last Sir Oliver rose, and with slow, heavy steps, suggestive of his humor, he crossed to the fireplace. He threw fresh logs on the blaze, and took from the tall mantelshelf his pipe and a leaden jar of tobacco. He filled the pipe pensively, then with the short iron tongs seized the fragment of glowing wood and applied it to the herb.

He returned to the table, and standing over his brother, he broke at last the silence that had now endured some time.

"What," he asked gruffly, "was the cause of your quarrel?"

Lionel started and shrank a little; between finger and thumb he kneaded a fragment of bread, his eyes upon it.

"I scarce know," he replied.

"Lal, that is not the truth."

"How?"

"'Tis not the truth. I am not to be put off with such an answer. Yourself you had said that you had warned him not to cross your path. What path was in your mind?"

Lionel learned his elbows on the table and took his head in his hands.

"'Twas that wanton at Malpas was the cause of all," he complained.

Sir Oliver's eye flashed at the words.

"I deemed her quite other; I was a fool, a fool! I—" he choked, and a sob shook him — "I thought she loved me. I would have married her, I would so, by God!"

Sir Oliver swore softly under his breath.

"I believed her pure and good, and—" He checked. "After all, who am I to say even now that she was not? 'Twas no fault of hers. 'Twas he, that foul dog Godolphin, who perverted her. Until he came all was well between us. And then—"

"I see," said Sir Oliver quietly. "I think you have something for which to thank him, if he revealed to you the truth of that strumpet's nature. I would have warned thee, lad. But— Perhaps I have been weak in that."

"It was not so; it was not she—"

"I say it was, and if I say so I am to be believed, Lionel. I'd smirch no woman's reputation without just cause. Be very sure of that."

Lionel stared up at him.

"O God!" he cried presently. "I know not what to believe. I am a shuttlecock flung this way and that way."

"Believe me," said Sir Oliver grimly. "And set all doubts to rest." Then he smiled. "So that was the virtuous Master Peter's secret pastime, eh? The hypocrisy of man! There is no plumbing the endless depths of it!"

He laughed outright, remembering all the things that Master Peter had said of Ralph Tressilian—delivering himself as though he were some chaste and self-denying anchorite. Then on that laugh he caught his breath quite suddenly.

"Would she know?" he asked fearfully. "Would that harlot know, would she suspect that 'twas your hand did this?"

"Aye — would she," replied the other. "I told her tonight when she flouted me and spoke of him, that I went straight to find him and pay the score between us. I was on my way to Godolphin Court when I came upon him in the park."

"Then you lied to me again, Lionel. For you said 'twas he attacked you."

"And so he did," Lionel countered instantly. "He never gave me time to speak, but flung down from his horse and came at me snarling like a cross-grained mongrel. Oh, he was as ready for the fight as I—as eager."

"But the woman at Malpas knows," said Sir Oliver gloomily. "And if she tells—"

"She'll not," cried Lionel. "She dare not for her reputation's sake."

"Indeed, I think you are right," agreed his brother with relief. "She dare not for other reasons, when I come to think of it. Her reputation is already such, and so well detested is she that were it known she had been the cause, however indirect, of this, the countryside would satisfy certain longings that it entertains concerning her. You are sure none saw you either going or returning?"

"None."

Sir Oliver strode the length of the room and back, pulling at his pipe.

"All should be well, then, I think," said he at last. "You were best abed. I'll carry you thither."

He took up his stripling brother in his powerful arms and bore him upstairs as though he were a babe. When he had seen him safely disposed for slumber, he returned below, shut the door of the hall, drew up the great oaken chair to the fire, and sat there far into the night smoking and thinking.

(To be continued)



First National pictures are produced particularly for the use of 26 men who own the largest and most powerful group of first run houses on this continent - - - these men (original franchise holders) are pledged to play or pay for every franchise picture released.

That fact alone makes it imperative that quality and box office values must exceed competitor's product and its the final answer why First National will continue to lead the way for all others.



***The man who buys with his brains  
instead of his eye signs for First National***

# CANADIAN MOVING PICTURE DIGEST

Vol. 16, No. 32.

TORONTO, CANADA

December 6th, 1924

*We Knew a Real  
Showman Would Know  
A Real Picture When  
He Saw It! Read  
What He Says—*

FRANK LLOYD'S  
"The Silent Watcher"



"I selected 'THE SILENT WATCHER' for the opening of my new house after viewing a lot of the best pictures obtainable. My choice was well received by the most appreciative and finest audience that I've ever seen in any theatre in Sudbury, and everyone agreed with me that it was the finest picture they ever looked at."

(Signed) R. T. STEVENS,  
Manager,  
REGENT THEATRE,  
SUDBURY, ONT.

That's just an excerpt from Mr. Stevens' letter.  
Read it as it appears in full on an inside page  
of this issue.

**FIRST  
NATIONAL** *stands on performance!*

PUBLISHED BY  
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO



# Universal Pictures Corporation

CARL LAEMMLE

PRESIDENT

730 Fifth Avenue,  
New York City, N.Y.

November 24th, 1924.

Miss Ray Lewis,  
Canadian Moving Picture Digest,  
259 Spadina Avenue,  
Toronto, Canada.

Dear Miss Lewis,

Your editorial on "Universal's White List" in your November 15th issue is a dandy and I thank you sincerely. Many nice things have been written about our White List plan, but nothing so effective as your own editorial. I want you to know that I am more than grateful for the spirit which prompted you to write as you did.

Cordially yours,

CARL LAEMMLE,  
President.

**There is only one way to remain Independent: Think Independent—Write Independent—Produce Independent—Sell Independent—Run Your Theatre as an Independent and Buy "Independent Product"—Ray Lewis.**

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## CANADA'S MOTION PICTURE TRADE PAPER

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The Canadian Moving  
Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

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Vol. 16, No. 32

TORONTO, CANADA

December 6th, 1924

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## Montreal Convention M.P.T.O.

ON Thursday, December 18th, the Quebec Division of the M. P. T. O. of Canada will hold their annual convention at the Mount Royal Hotel, Montreal. There will be a morning session at 10 o'clock, an afternoon session at 2 p.m. and a public function in the way of a dinner at 6 p.m. It is expected that a large delegation from Ontario will be present in response to a very cordial invitation from the Quebec Division.

President M. J. O'Toole, of the M. P. T. O. of America, is expected to attend in company with several distinguished guests, among whom will be several representatives of the Provincial and Dominion governments of Canada.

The trials of the exhibitors in Quebec have been particularly annoying in that the exhibitors of this province under present conditions have found it almost impossible to continue in business at a profit. The Censorship problem and other regulations are so restrictive regarding Motion Pictures that urgent and united action must be formulated. Exhibitors must clearly understand those conditions which are to their most evident disadvantage; and present the facts to those who can remedy them.

Nor is Quebec alone in regard to "operating disadvantages." Ontario and the other provinces throughout the Dominion are suffering from unfair rulings, unjust and discriminating taxation, not imposed on any other Industry. That these conditions exist rests solely with the Motion Picture Trade of Canada, the Government, not understanding Motion Pictures as it does other Industries, has not mapped out regulations governing the Motion Picture Industry which reflect to the Dominion's advantage and the Industry's advantage also. If the exhibitors can but meet in session, discuss these regulations and appoint their representatives to present facts to the government, it is only reasonable to expect that the Servants of our Government will lend a willing ear; and in conjunction with the exhibitors consider the questions toward a solution of the problems which they represent.

Within our ranks there are many other conditions which need attention also. It will prove profitable to the exhibitors to attend the Montreal convention if only to hear a resume' of the work which the M. P. T. O. of Canada has been able to put through in the short space of time in which it has been in operation. Exhibitors will listen with amazement when a list of adjustments representing thousands of dollars are read to them, contracts arbitrated in such a manner as to leave both the exhibitor and exchange business-friends, saving them the needless expense of litigation.

In addition to the operation of the Grievance and Arbitration committees, the Good and Welfare committees have made many arrangements which have saved the exhibitors costs of operation. All exhibitors in the

Dominion receiving the benefits of these particular rulings.

It is very difficult to impress on an exhibitor who "wants to be shown" how much good an organization can do for him if he will but co-operate. We have repeatedly stressed the point of organization, presenting for the exhibitor's consideration the fact that all branches of Trade and Commerce are organized; that this is the age of organization; and that those Industries which are not organized have no position, nor recognition. If the exhibitor will take but a few minutes to review the advance of civilization, he will very clearly see that every humane and "fair play" law under which we live has been wrested from Power by Organized Demands. The constitution of all countries has been formulated through an organization or union of the peoples, who met in session to consider their needs and to present these needs in an intelligent and practical form. Through every phase and expression of life do we find the result of organized effort. The very foundation of our Universe was laid on organization. How far do you get in your business without system? The success of your theatre is the result of organized effort. You at the helm and your employees, or business associates all working toward one goal, the presentation of entertainment which shall prove continuously profitable.

The officers and executives of the M. P. T. O. resident in Montreal and Quebec are arranging to make your visit to Montreal profitable from every angle. It is a session or conference of business men, but since "all work and no play makes Jack a dull boy," your hosts will see that you will remember your visit to Montreal most pleasantly.

Take this matter of exhibitor organization seriously. Consider it as gravely as you do the taking out of an insurance protecting your equity in case of fire and theft. Give yourself that dignity and respect which every other Industry bestows upon itself. Don't be classed as "vagrants," "vagabonds," "just movie people." In accordance with the respect you give yourself, the respect you demand, will respect be given unto you. Form an Association of Exhibitors in Canada which will be representative and important enough to be considered by the Government and the Trade. You are the Power since you have the Power. Don't be a trained lion jumping through a hoop, cowed at the snap of a whip, or the firing of a blank cartridge. Recognize your strength and ability to master any situation which presents itself, above all, be men of such dignity of position that those who look upon us will say, "These gentlemen represent the Motion Picture Industry, one of our country's most valuable assets." Montreal, Thursday, December 18th. Let us meet for our mutual benefits there.

—RAY LEWIS.



## New Regent Theatre Opens at Sudbury Bob Stevens Praises Opening Picture

**"The Silent Watcher"—First National Frank Lloyd Special Was Feature Attraction**

SUDBURY'S new palatial theatre, the Regent, opened on December 1st at which the Honorable Charles McRae, Minister of Mines, made the address of welcome to those attending the premiere performance and was supported in his well wishes to Mr. R. T. Stevens, the Manager, by a number of prominent citizens in Northern Ontario. The opening was declared a wonderful success and the people of Sudbury are to be congratulated on Mr. Stevens' enterprise in giving to them the most up-to-date and finely equipped theatre north of Toronto. Mr. Stevens, or "Bob" as he is addressed if you are on familiar terms with him, selected First National's "The Silent Watcher" for his initial programme, and the following commendatory letter has been received by First National in praise of Frank Lloyd's successor to his wonderful "The Sea Hawk."

First National Pictures, Inc.,  
91 Queen Street East,  
Toronto, Ontario.

Gentlemen:—

Re "The Silent Watcher."

I wish to congratulate First National, Frank Lloyd and everybody connected with the picture, as it certainly is a masterpiece of the decade.

I selected the "Silent Watcher," for the opening of my new house after viewing a lot of the best pictures obtainable to-day. My choice was well received by the most appreciative and finest audience that I've ever seen in any theatre in Sudbury, and everyone agreed with me that it was the finest picture they ever looked at.

I would advise every exhibitor who has the opportunity of booking this picture, to book it at any cost for their house, and would advise them to get out and advertise it very strongly as the title itself conveys nothing to the public. But, Oh Boy, what a treat it is to them after they've seen it. I am pretty sure that the Manager can stay at the door when his audience goes out and he will be congratulated.

"On the opening we had, Priests, Ministers, Judge, Magistrate, Chief of Police, Press, Crown Attorney, and representatives from other organizations, and as I was standing at the door when the show was over, they came and congratulated me, saying, that if the movies were all as good as "The Silent Watcher" there would be no necessity for the Censor Board,

or condemnation by the clergy. I hope that you will emphasize this letter to the Exhibitors in such a way that none of them will miss the opportunity of booking this masterpiece.

I am willing to stake my reputation as a showman in picking a good picture, for in case that any of the exhibitors who after playing the picture will say that my judgment was wrong, I would appreciate very much if he would correspond with me personally and tell me the reason why.

As far as I am concerned I can't say enough for "The Silent Watcher." All I wish is that there will be a lot more like it, and there are hundreds in my town that wish the same. Let's hope First National will have lots of them.

With best wishes, we beg to remain,

Very truly yours,

Stevens Theatres Limited,

Per (Signed) R.T. Stevens,

Manager.

## Norton Payne Joins Kiwanis Club, Ottawa

Norton Payne, well-known in Ottawa, Ontario, as the accomplished organist of the Imperial Theatre, has broadened his personal connections by becoming a member of the Kiwanis Club of Ottawa, holding the classification of "Music." Mr. Payne was identified with the Centre and Loew Theatres in Ottawa for years before going with the Imperial Theatre, the manager of which is Bert Brouse.

Other moving picture men of Ottawa who are active members of service clubs include J. M. Franklin, manager of B. F. Keith's Theatre, who is a member of Ottawa Rotary, and Don Stapleton, manager of the Centre Theatre, who is a Kiwanian.

"The Go-Getters" highly praised by hard-boiled New York critics who say it is the best series they have ever seen.

Tod Browning has completed his directorial work on "The Dangerous Flirt" (formerly called "The Prude") Evelyn Brent's first starring picture for Gothic Productions. Another F. B. O.

## "The Rose of Paris" Appears To Be What Public Want

**Universal Jewel Starring Mary Philbin Adapted From Famous French Novel.**

UNIVERSAL, in releasing "The Rose of Paris," a new Mary Philbin picture, appears to have found just what the public want. It is a Universal Jewel production and was directed by Irving Cummings.

This is the long heralded adaptation of the famous French novel "Mitsi" written by the French brother and sister whose pen name is Dely. This novel won high honors at the hands of French literary judges last year. Universal bought it at a handsome price. The story was adapted by Bernard McConville, with the assistance of Lenore Coffee, and the scenario prepared by Melville Brown and Edward T. Lowe, Jr.

The story is a cinderella romance of a pretty French heiress of great innocence. Mary Philbin was chosen as an ideal star for the role. Her excellent work and popularity in a somewhat similar role in "Merry Go Round" made the role of Mitsi seem to be written especially for her.

The Universal studio executives gave Cummings free rein in selecting

a cast for Miss Philbin. He selected the following well known players: Robert Cain, John Sainpolis, Rose Dione, Dorothy Revier, Gino Corrado, Doreen Turner, Edwin J. Brady, Charles H. Puffy, Carrie Daumery, Alice H. Smith, Frank Currier, D. J. Mitsoras and Cesare Gravina.

The story takes the characters from the lovely suburbs of Paris to the heart of the cabaret district, and among the underground dives of the Parisian apaches. The picture shows dramatic scenes of this phase of the story. In great contrast to this is the other principal phase of the story, laid in the surroundings of French chateau life.

Universal has gone to great lengths to make "The Rose of Paris" a photographically beautiful picture, both as to sets and photography. The chief camera man was Charles Stumar. He has done an exceptionally artistic piece of work with this film.

"The Rose of Paris" is Mary Philbin's first Fall Jewel. The second will be "The Gaiety Girl," to be released late in December.

# Pictures in Toronto

By HECTOR CHARLESWORTH

"SECRETS" is another of the imitations of "Milestones" the masterpiece of Edward Knoblock and Arnold Bennett. Since the success of the beautiful play, a series of plays, musical comedies and motion pictures after the same pattern have come into being and almost without exception they have been extremely popular. The charm of costumes of such varying designs crinoline, bustle, and present day period always being essential, and the feeling of intimacy induced by observing the characters mature and then grow old, and the enduring nature of the love always developed are no doubt the causes of the unfailing success with the public of this type of drama. "Secrets" is a very charming example of it.

The chief interest of the play rests on the love of the two characters weathering through a period of temporary unfaithfulness on the part of the husband. One is a little inclined to feel that this incident has been left till too near the end and sacrificed to a certain extent for the not very interesting or important sensational scene of the fight on the ranch. Surely the more important secret would be the difficulties of the delicately raised little wife in settling down to her new life of hard work. The bare glimpses one has in this part, of her character and development and of the relations between husband and wife seem to have sneaked in by accident rather than by design. It is the failing in this middle part that prevents one from classing this film as one of the really first rate pictures. But it is certainly close to that rank. One's memory of the film instinctively rests on the costume scenes in England and discards the fight as unnecessary. Perhaps this is partly because to Canadian sensibilities the idea of the hero leading a lynching party is offensive. The early scene—one is inclined to call an act, for the stage form of the original shows very clearly throughout the play, and each scene takes place within a single room—the crinoline stage is charmingly filmed and costumed, but a little light and flimsy, with obvious signs of padding. Here, in the vein of sentimental comedy Norma Talmadge is at her best. She has a fragrant appealing personality, an air of roguishness and at the same time of deep sincerity, and a mastery of pantomime that blend in giving her

audience the most complete enjoyment out of this scene. Her description in pantomime of her first meeting with John Carlton and their instant infatuation is delightfully acted. Patterson Dial gives an unusually good portrayal of an awkward affectionate maid. Her gift of comic pantomime is unusually fine. In the bustle period, also beautifully costumed and much better directed on the whole than the first part, the central interest is shown. Norma Talmadge's gentle dignity in her portrayal of the older woman makes this scene doubly effective, and her mature gaiety with her children is admirably differentiated from the girlishness of the earlier time. She is well contrasted with the daring beauty of Gertrude Astor as the home-wrecking Mrs. Mainwaring.

Here Eugene O'Brien does his best work as the middle-aged Baronet whose forceful personality has won him success, and who is recalled to a realization of his loss of dignity and honor by his wife's sweet loyalty when it is set against hardness of the younger woman who has insulted her. Francis Feeney as the son already almost a man, boyishly trying to prevent his mother from learning of his father's disloyalty gives a charming and sympathetic performance. Minor roles are not on the whole as well cast as one would desire.

\* \* \* \*

"Circe the Enchantress," Mae Murray's latest vehicle to be shown here is a usual type of story in the movies, classed either as "flapper" or as "vamp" picture according to the age of the star. In the latter case subtitles prove that the heroine makes money out of her charms, in the form she merely gets excitement. In each instance she is brought to her senses and virtues by the haughty and scornful manner of the pure man she really loves. But despite the obviousness of the stuff she has to work on, Mae Murray is clever enough to make it of real interest. She has in the lighter scenes of coquetry a high strung, nervous mannerism that is suited to the role, though perhaps a little too exaggerated for perfect satisfaction. Her exceedingly good dancing is a very attractive feature of the picture, as is her ability to wear unusual clothes to the best advantage. But her interest for the critic is the remarkable subtlety with which she can suggest genuine emotion beneath the neurotic exterior, and her easy play

of passionate expression. With the minimum of apparent effort her mood shifts from frivolity to deep sincerity, and back again. The entire scene in the doctor's office, running the entire gamut of feeling is played with a masterly touch. She is surrounded by a fine cast of men. The picture is well-directed, and has some fine photography.

\* \* \* \*

Another excellent farce is "The Fast Worker" with Reginald Denny. One always wonders just why this actor's films receive the names they do, as they never by any stretch of the imagination have any relation to the plot or the character. This particular comedy is not perhaps as irresistibly amusing as the Maclean picture, but it is nevertheless excellent entertainment. Reginald Denny's personality has less of the really comic and more of the romantic attraction, and this latter feature is made use of. The plot is far fetched, but affords many laughable situations. A young man meets a long lost friend who immediately forces him into taking his place in a trip to California, in order to fool some Washington grafters and get a contract. It sounds all right, until, as the train starts, he finds he is suddenly in the possession of a wife, a child, a maid, a dog and a most attractive sister-in-law. The shock to his shy and modest nature causes many humorous situations. But the cream of the entertainment comes in the hotel scenes in California, which end in near-tragedy until the husband turns up to straighten matters. The best moments of the piece are those at the dinner table, in which the spoiled child, played with great charm by little Frances Dana, victimizes her pretended Daddy all along the line with the threat of telling everything if he doesn't do as she bids him. The naturalness of these incidents adds to their delight. Laura Plante makes a most attractive heroine, and in the supporting cast Ethel Grey Terry and Lee Moran give excellent performances.

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# The Meaning of

by Carl Laemmle, President

WHAT IS THE VALUE OF THE LIST YOU'VE BEEN hearing about?

WELL, IN THE FIRST PLACE, IT IS UNIVERSAL'S newest list of pictures — twenty-one of them — and I honestly believe the biggest and best group ever produced by any company at any time.

SO, THE VALUE OF THE LIST IS TWENTY-ONE pictures made for exhibitors who are eager to give their customers treatment.

EXCELLENT STORIES, CHOSEN FROM HUNDREDS upon hundreds of books, plays and original scripts. Excellent casts, selected not only with an eye upon their box office values but upon their fitness for each part in each story. Able, careful directing and the most painstaking editing have been given to every foot of every picture.

ALL THROUGH. NOT A BLACK SPOT on the list. Not a single dead one to be carried along by the live ones.

AND THEY'RE NOW OFFERED TO YOU ON the Universal's famous live-and-let-live basis — treatment from one year's end to another.



# The WHITE LIST

## Universal Pictures Corporation

WHITE CONTRACTS — NOT TRICKY ONES.  
*White* salesmanship—no penny-catching schemes or plans.

SOME OF THEM WERE VERY EXPENSIVE.  
Some were made at a very moderate cost. In no case was money wasted. In no instance was useless extravagance permitted. Whatever the story required was put into the picture. But in no case did we squander money for the mere sake of yelling to you about costs.

THE TITLES ARE PACKED WITH BOX OFFICE value but they are *white*! The advertising which we have prepared for "The White List" is the kind that will pull with the greatest possible power—but it is *white*!

"THE WHITE LIST" WHAT A GODSEND to the moving picture business! What a fine thing it is for exhibitors to know that there is such a list available! What a bully sensation it is for an exhibitor to be able to book a whole list of pictures, knowing in advance that there will be no headaches, no bad after-taste, no regrets, no apologies—nothing but clean *white* profit!

THAT'S THE MEANING OF "THE WHITE LIST." Look elsewhere for a blue list or a black list or a yellow list, but if you want a *white* list, come to Universal!



## Putting More Sense Into Censoring Pictures

By DUNCAN G. MacINNIS

(Continued from Issue of Nov. 29th)

Of all censor boards, the system that is really fair to the fan and pleases the producer is that of Australia. At first there were three state boards similar to the groups in Canada, but later the Commonwealth took over the matter, and without abolishing the state boards started a federal one in the customs department. In this way films were to be examined before they were given permission to officially enter the country. Not long after the inception of this board the secretary wrote:

"Experience in this country has proved that national censorship established on proper lines can effectively prevent improper films being exhibited, and that nothing is to be gained from the view of public morals by multiplicity of censor boards, with all the various standards and viewpoints there entailed. From a trade point of view the advantage is obvious, and, although the Australian censorship is said with a certain amount of reason to be the strictest board in the world, the local film importers are in favor of it, as once a film is examined for public exhibition, they can make businesslike arrangements for it throughout the country."

The success of this central board was soon established, as the state boards found that the work was being done so well, that there was no need for their continuing to re-censor the films.

The standards on which their decisions are made are divided into three sections:

A. Those scenes as governed objectionable by act of parliament.

(a) Blasphemous, indecent or obscene;

(b) likely to be injurious to morality, or to encourage or incite to crime;

(c) likely to be offensive to the people of any friendly nation;

(d) depicts any matter, the exhibition of which is undesirable in the public interest.

B. Scenes as governed objectionable by the board.

C. Objectionable because of precedent.

The second and third item, are, more or less, enlargements on the first. They carefully cut out scenes that are:

(1) Indecent, suggestive or insufficient dress;

(2) Overstepping the limits of affections, or which would be contrary to the propriety in ordinary life;

(3) Nude figures;

(4) Positions of actors which are suggestive of sexual passions or desires;

(5) Subversions of morality or virtue;

(6) Things harmful morally to the young especially, of both sexes;

(7) Might encourage, or appear to view with indifference breaches of the law or perpetuation of crime;

(8) Brutal cruelty or violence;

(9) Offences to the religious feelings of any class in the community;

(10) Inference that offends against those laws, or rules, or recognized codes which govern the relations of sexes in married and single life, are as matters that are not to be treated lightly.

## Absorption Physical Handling Educational First National Necessitates Exchange Changes

THE recent taking over of the physical handling of all Canadian Educational product by First National Pictures, Inc., brings forth the announcement of several changes in exchanges operated by First National.

The Toronto office under the management of Mr. B. D. Murphy is now located at 277 Victoria Street. The Vancouver office under Mr. W. H. Mitchell is located in the Leigh-Spencer Building at 553 Granville St. In Calgary, First National will take up its quarters in the building now occupied by Educational. Winnipeg and Montreal will remain as at present.

No change has been announced for the St. John office but it is expected that District Manager Louis Bache will shortly make provision for new quarters to handle the Maritime territory.

All correspondence relating to Educational product should be taken up with the local First National branch manager. Sales of Educational product is not affected by this latest development in the Canadian distributing field, and the sales staff of Educational remains almost intact, with Mr. O. R. Hanson at the helm as usual. In a recent interview with Mr. P. C. Taylor of the F. B. O., he informed us that F. B. O. will continue to distribute their product as heretofore. No change in the business relationship with Educational being effected. First National, however, will do the physical distribution, with the F. B. O. sales force continuing as heretofore.

Although the Producers' Distributing Corp. will be taken over by the Regal Exchange in Canada, Mr. Joe Plowright remains cheerful and optimistic. Some people can stand a world of trouble.



THE above is a photograph of Mr. Geo. A. Balsdon, with whom many of our Canadian exhibitors are familiar. Mr. Balsdon recently became Manager of the Distribution Department of the Film Inspection Co. Inc., of New York. The following biographical matter, in connection with Mr. Balsdon, is of interest since it covers a wide area and dates back to almost the inception of motion pictures:

Mr. Balsdon started as an exhibitor in New Orleans in 1901 with a store show called "The Fair" and from 1903 to 1909 owned half interest in a chain of picture and vaudeville theatres (Royer & Balsdon) in and around Pittsburgh, Pa. Also conducted a vaudeville agency from 1910 to 1912. Personally owned and operated a chain of poster exchanges throughout the United States. Sold out to the General Film Company and was general manager of their poster department until 1914. Resigned to accept position as general manager of Photoplay Theatre Co., operating a chain of theatres in New York, Richmond and Peterboro, Va. Resigned to accept position as Special Representative (April, 1915) Vitagraph, Lubin, Selig, Essanay, finally being appointed Assistant General Manager of Vitagraph. Was overseas one year, being in charge of distribution of films and projection equipment for the entire American Expeditionary Forces with headquarters in Paris. Was granted temporary leave of absence by Vitagraph to enable him to do his "bit." Resigned from Vitagraph in November.

The Star Theatre, St. Thomas, Ont., has found a new owner in Mr. Swanek of the Princess Theatre, Hamilton, Ont. Dr. W. A. Blake is associated with Mr. Swanek in the operation of this theatre. Ernie L. Sanders is the resident manager.

# Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL, Dec. 12. — "The Thief of Bagdad" is here at last. So much has been written about this picture, on both sides of the Atlantic, that one is inclined to approach the subject gingerly. It has been an almost invariable experience of mine that the more eulogistic advance material is about the merits of a picture or a play, the more disappointing the reality has been. But in this particular instance I would be inclined to say that I have rather found that advance information omitted to indicate the features that have impressed me most.

In the first place, there is nothing blatant about the film. The noise sent ahead of it was fearfully riotous. One almost expected to see mysterious things leap out of the screen and make the audience scream. But at no time throughout the picture did the factor of expense strike me, nor was I at any moment speculating as to what it would cost to do this or that. I fancy the explanation of this lies in the fact that the general setting is one of subdued beauty. The barbaric note does not impress one when actual colors are lacking, and in this there is wisdom. If "The Thief of Bagdad" were a colored film, it would be almost unbearable, for it would then possess so many strident notes that one would hear cymbals clashing and all the weird, cacophonous things that go to make Oriental music; whereas the actual illustrative musical score is—for once—a thing of beauty, and as interpreted by an orchestra of twenty-seven instrumentalists it helped to accentuate the atmospheric charm of the entire story.

The moonlight scenes are toned exquisitely. One almost feels this soft blue light that saturates everything yet lends to all things an ethereal quality that is itself of the very essence of romance. The interior scenes are brilliant with a brilliance that is never harsh, and the magnificence of the backgrounds is neither garish nor oppressive. On the other hand, the perfect balance of artistic vision is always maintained, and no matter whether the action be romantic, dramatic, tragic, or humorous, it is always set off by the background. The Thief and his tricks are always to the fore, yet the story is so arranged that we can appreciate also the knavery of the Mogul Prince, the saturnine quality of his henchman,

the blind fidelity of the Chinese maiden to her own people and her unheeding treachery to her mistress the Princess. We can appreciate the strange obesity that amazes while it amuses, and we can see, too, the splendor of the vision that conceived this tremendous spectacle, translated it into a vivid practical reality, and gave it coherence, unfailing beauty, and all the rare rich glamour of Oriental phantasy and the allurements that attaches to the supernatural and the miraculous.

And of the latter there are instances so incredible that it almost seems at times as if we were the victims of strange hallucinations. When the magic carpet suddenly rises in the air with its human burden and sails away from the desert caravanserai to the apartments of the Princess in the Palace at Bagdad, we rub our eyes. We rub them again when The Thief passes through the land of fire, fights the fire-breathing dragon, slays the octopus in the dim blue depths of the sea, rides his white winged horse through the sky, and wraps around himself and his love the cloak of invisibility, which renders him at once invisible to the audience.

These and many other tricks—the magic rope that stands upright and permits The Thief to climb up its hempen length to safety; the magic seed that turns to smoke when he casts it abroad outside the walls of Bagdad, and brings to the ground, out of the earth, instantaneously, a magic army of armed men; these and other things set the brain in a whirl and make one wonder if, after all, the marvels of The Arabian Nights could not have actually taken place before the eyes of the Oriental people just as we see them—whether they did not possess some magic at least as illusory in its power as that employed by Fairbanks and his associates to produce the selfsame illusion to us in this twentieth century.

And herein lies the power of this picture to mystify, to entrance, and to fascinate. Everything seems real. Everything seems to happen just as we see it before our eyes. There is no suggestion of trickery, of mechanical devices, of trick photography and of the amazingly ingenious methods by which the illusions are created. We are simply transported to the Bagdad of the Caliphs, the city of Haroun-al-Raschid, and we see revived before our eyes all the legends,

all the miracles, that bewildered and delighted our childish imagination years and years ago.

This is a picture for young and old alike. It has no particular appeal to any age; it is for everybody, and everybody who has the gift of sight can enjoy it. Fairbanks himself seems to enjoy it all hugely, save when he is in trouble. His acting reaches a plane he has never attained before. He is convincing always, and he is a fascinating figure always, whether in his beggar's rags or in his stolen glories as the pseudo-Prince. But he never suggests personal feats of incredible attainment. It is always the magic element that seems in itself natural when he employs it. And this characteristic is notable throughout the entire film.

The company must have been selected with great care and the utmost attention to detail. This same detail is evident at all times, and combined with unfailing artistic taste, vision, and a concept of beauty that never falls short of the highest standard. It enables Fairbanks and his associate artists to achieve something never before done for the screen. The Thief is a marvellously fascinating character indeed, but he would be less so if he were not moving among a host of characters each of whom seems peculiarly well fitted for the part he or she has to play. There is no incompetence here; no second-rate by anybody. There is some fine acting, and at times we are given glimpses of histrionic skill that augur notably for the future careers of the young artists Fairbanks has chosen.

Taken all in all, "The Thief of Bagdad" is a great contribution to the literature of the silent drama, a thing of beauty, and a work of consummate art, alike in conception, in design, in execution, and in its perfection of illusion. It marks the turning of a new page in the history of an art that will yet witness incredibly greater and more amazing feats.

## Maritimes Looking Forward To "Captain Blood"

Great things are predicted for Vitagraph's "Captain Blood" and Movie fans are more than looking forward to seeing this big New York success. It shows for one week at the Magestic Theatre with special music. Dates have been made by R. Romney, Vitagraph Manager at St. John, all through Nova Scotia and in each town extra days have been arranged for showing.



# THE EXHIBITOR'S PLACE IN THE SUN

By SIDNEY S. COHEN

Reprinted from the "Exhibitors' Herald"

(Continued from issue of Nov. 29th)

I am well aware that every field in the commercial world is a scene of battle, of a clash between forces contending for mastery. It is the old story of the iron pots and the earthen pots travelling together—the earthen pot only escapes by the rarest of luck. In every branch of trade and commerce, however, the position of the buyer is justly considered one of strength. The needs are frequently even the whims of the buyers are carefully catered to. Although the theatre owner is the great buyer in the motion picture industry, he is, as I remarked previously, always on the defensive and enjoys little consideration. The habit of "knuckling under" to the producer and distributor has become something of a habit with the average theatre owner. Indeed, the whole situation in the early days made such a habit practically a matter of necessity.

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AN interesting study in contrast is presented in the case of the exhibitor (theatre owner) of, say 1904-1908 and the exhibitor of 1924. In that bygone day, the theatre itself was of the crudest description. It was usually merely a vacant store, sometimes so small that less than 100 chairs could be crowded into its interior—these chairs simple wooden ones nailed together in rows. No attempts were made at decoration or towards relieving the bareness of things. The booth was scarcely fire-proof, the operator frequently anyone who could turn the crank, for all projection machines were hand-driven in that day. The musical accompaniment to the pictures was provided by a piano, usually presided over by a "combination," i. e., a man or woman capable of singing illustrated songs in addition to the piano playing.

The theatre owner took what the various exchanges gave him, having



so little voice in the matter that he usually had to "repeat" on himself at least three or four times in the space of a few weeks or months. The ordinary show was from two to four single reels in length; the theatre owner never knew what he was getting for a given day's show until he actually had the reels in his possession. At some of the larger exchanges he meekly approached the film distributor's clerk and asked "71st Street's" show—for in those

days few theatres boasted of names and were simply designated by their street location—if he was dissatisfied with the reels given him or if they were "repeats," he was told "that's all there is, there isn't any more," and so perforce took his departure as best he could. At other exchanges, if the exhibitor was enterprising enough to get up early, he could look at some piles of reels—sometimes in safes, sometimes simply on tables—and request this, that or the other subject. This mode of distributing, like kissing, went largely by favor; and if the theatre owner stood in well with the exchange owner or clerk he could get what he requested—at a slight advance in price.

\* \* \* \*

IT was not until 1909 that certain bookers in George Kleine's exchanges gave out written programs of the following day's bookings to each theatre owner. This was considered almost a revolutionary step, and resulted in gradual and general adoption of the same plan on the part of other exchanges.

This absolute lack of system in exchange operation naturally resulted in creating a chaotic state of mind in the theatre owner, which state of mind made him susceptible to the "bulldozing" methods of those days. There were no salesmen then, so this could not be laid to their door. Theatre owners shopped around, having exchanges recommended to them by others or discovering them for themselves. From 1909 to 1912 exchanges were more like business offices than in the earliest days, and office managers and semi-occasionally "special representatives" visited theatres which were not on the exchange's books; but it was not until 1913 that regular salesmen were generally employed—and they were called "solicitors."

(To be continued)

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# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin; but because of personal enmity growing out of land disputes the marriage is opposed by both Rosamund's brother, Peter, and her guardian, Sir John Killigrew. Peter takes every opportunity to manifest his antagonism. In a drunken rage one day, in the presence of Parson Flack and Justice Baine, he insults Sir Oliver, strikes him with his whip and rides off. Uttering a threat to kill him, Oliver starts in furious pursuit. But as his anger cools he realizes that Rosamund would never forgive him if he should harm her brother and he turns his horse homeward.*

*But Oliver's young half-brother, Lionel, that evening accomplishes what Oliver would have liked to do, and comes home wounded from the encounter. Peter, still drunk, Lionel relates, and in a fit of jealous anger over a woman, had affronted him and drawn his sword; his own he drew merely in self-defense. But with no witnesses to attest to the truth of this statement Lionel could be accused of Peter's murder were his part in it to be known. Terror-stricken, he extracts a promise from Oliver to tell no one of his wounds.*

## CHAPTER IV (Continued)

He rose up at last, cursing that wanton at Malpas who had come to fling this fresh and terrible difficulty where already he had to face so many. He stood leaning upon the overmantel, his foot upon one of the dogs of the fender, and considered what to do. He must bear his burden in silence, that was all. He must keep this secret even from Rosamund. It split his heart to think that he must practise this deceit with her. But naught else was possible short of relinquishing her, and that was far beyond his strength.

The resolve adopted, he took up a taper and went off to bed.

## CHAPTER V THE BUCKLER

It was old Nicholas who brought the news next morning to the brothers as they were breaking their fast.

Lionel should have kept his bed

that day; but dared not, lest the fact should arouse suspicion. He had a little fever, the natural result both of his wound and of his loss of blood; he was inclined to welcome rather than deplore it, since it set a flush on cheeks that otherwise must have looked too pale.

So leaning upon his brother's arm he came down to a breakfast of herring and small ale before the tardy sun of that December morning was well risen.

Nicholas burst in upon them with a white face and shaking limbs. He gasped out his tale of the event in a voice of terror, and both brothers affected to be shocked, dismayed and incredulous. But the worst part of the old man's news, the true cause of his terrible agitation was yet to be announced.

"And they do say," he cried with anger quivering through his fear, "they do say that it were you that killed he, Sir Oliver!"

"I?" quoth Sir Oliver, staring, and suddenly like a flood there burst upon his mind a hundred reasons, overlooked until this moment, that inevitably must urge the countryside to this conclusion, and to this conclusion only.

"Where heard you that foul lie?"

In the tumult of his mind he never heeded what answer was returned by Nicholas. There was one course to take, and he must take it instantly—as he had taken it once before in like case. He must straight to Rosamund to forestall the tale that others would carry to her. God send he did not come too late already.

He stayed for no more than to get his boots and hat then to the stables for a horse, and he was away over the short mile that divided Penarrow from Godolphin Court, going by the bridle track and meadow straight to his goal. He met none until he fetched up in the courtyard at Godolphin Court. Thence a babble of excited voices had reached him as he approached. But at sight of him there fell a general silence, ominous and staring. A dozen men or more were assembled there, and their eyes considered him first with amazement and curiosity, then with sullen anger.

He leaped down from his saddle, and stood a moment waiting for one of the three Godolphin grooms he had

perceived in that assembly to take his reins. Seeing that none stirred—

"How now?" he cried. "Does no one wait here? Hither, sirrah, and hold my horse."

The groom addressed hesitated a moment, then, under a stare of Sir Oliver's hard, commanding eye, he shuffled sullenly forward to do as he was bid. A murmur ran through the group. Sir Oliver flashed a glance upon it, and every tongue trembled into silence.

In that silence he strode up the steps, and entered the rush-strewn hall. As he vanished he heard the hubbub behind him break out anew, fiercer than it had been before. But he nothing heeded it.

He found himself face to face with a servant, who shrank before him, staring as those in the courtyard had stared. His heart sank. It was plain that he came a little late already; that the tale had got there ahead of him.

"Where is your mistress?" said he.

"I—I will tell her you are here, Sir Oliver," the man replied in a voice that had faltered; and he passed through a doorway on the right.

Sir Oliver stood a moment tapping his boots with his whip, his face pale, a deep line between his brows. Then the man reappeared, closing the door after him.

"Mistress Rosamund bids you depart, sir. She will not see you."

A moment Sir Oliver scanned the servant's face—or appeared to scan it, for it was doubtful if he saw the fellow at all. Then for only answer he strode toward the door from which the man had issued. The servant set his back to it, his face resolute.

"Sir Oliver, my mistress will not see you."

"Out of my way!" he muttered in his angry, contemptuous fashion, and as the man persistent in his duty stood his ground, Sir Oliver took him by the breast of his jacket, heaved him aside and went in.

She was standing in mid-apartment, dressed by an odd irony all in bridal white, that yet was not as white as was her face. Her eyes like two black stains, solemn and haunting as they fastened upon this intruder who would not be refused. Her lips parted, but she had no word for him. She stared in a horror that routed all his audacity and checked the masterfulness of his advance. At last he spoke.

"I see that you have heard," said he, "the lie that runs the countryside. That is evil enough. But I see that you have lent an ear to it; and that is worse."

She continued to regard him with a cold look of loathing.

(To be continued)



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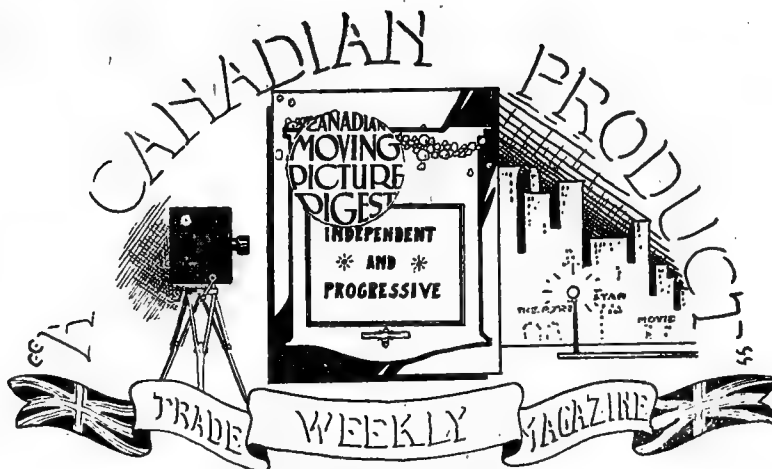
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TORONTO, CANADA

December 13th, 1924

## *Profitable Independence*

**W**HEN a man acknowledges that he cannot be free because he is a slave to his passions, his fellowmen either treat with pity, contempt or anger. Pity when his weakness is what is claimed hereditary, or he has so many other fine qualities that they overbalance his weakness. Pity when he appears to be making an effort to master himself. Contempt when he appears to enjoy his degeneracy, or fails to recognize it. Anger when he flaunts his degeneracy, victimizing those who come in contact with him.

Some men remain slaves because they fail to recognize their serfdom. It then behooves other men who behold this fellow-man's slavery to bring his attention to the fact. Having done this their duty ends if the enslaved one makes no effort to free himself. A man who recognizes a condition of slavery and submits to it, is a coward and deserves no better than he is getting.

In our business I have repeatedly heard, "Yes the Combine is grabbing everything, but what can we do, we cannot do without the chain of theatres which the Combine controls." I must naturally conclude that it is profitable to be enslaved for the companies that quote the above. Now is it? Let us survey the situation.

We will call a certain Independent Company, "Vitamin." Let us say they have ten pictures ready for release. One of that ten corresponds in quality with "Captain Blood." The manager of the "Vitamin" company calls on the Booking Manager of the Combine, who own their own Exchange in addition to operating a chain of theatres, and being closely affiliated with the Production Subsidiary company. This Manager of the Combine wants one picture, the biggest. In his Exchange he happens to have more product than he can handle, of a similar quality to "Vitamin's" other nine pictures, which he is in duty bound to play. Let us say that for an average date he will offer five hundred for the big picture, that he can give you ten average towns in which he can play this price. Five thousand dollars looks like a pile of money to the Exchange who is selling. Now let us step away from the Combine and see what the Independent exhibitor has to offer. \$250.00 for the big picture and for the other nine \$150.00 each. Total from one Independent exhibitor \$1,650.00. From nine other Independent exhibitors operating theatres in the same towns as the Combine, \$14,850.00 plus \$1,650 makes a total from ten Independent exhibitors of \$16,500 against \$5,000 paid to the Combine.

Is it profitable to remain Independent? There is your answer. Multiply the above sum over and over again in order to cover all the Independent exhibitors and to cover all your releases and see if this will not overbalance many times what the Combine can give you in revenue including the magnificent fifteen percent

which you get in the houses which should be paying an average of \$2,500.00 for big pictures.

Is it profitable to keep all your product in circulation, turning you in a revenue, or just about three or four of your big pictures?

Is it profitable to remain Independent when you realize that the Combine is anxious to control the Picture Situation; and working along in this direction, enough controlled product to secure pictures for the Combine chain, providing the other Independents, who make box-office attractions, refuse to knuckle to the Combine price and conditions. Another method is as follows. The Combine will purchase the product of a certain Trademark which has established itself in order to prevent that Trademark's Exchange from selling to the Combine's opposition. This antagonizes the opposition to such an extent that the opposition refuses to buy what the Combine has refused, but being in need of pictures, the opposition goes to the Exchange of the Combine. In this way the Combine kills two birds as they say with one stone. The Independent producer has to trade with the Combine, at the Combine's price, having killed his Trade with the Independent; and the Independent Exhibitor is obliged to take the "leavings" of the Combine's Exchange. At present the prices are made very attractive, but you wait until the Combine controls all the product, the producer will take what the Combine offers him, and the Independent exhibitor will take what the Combine's Exchange are willing to give him, and at the Combine's price. Thus gradually Opposition Product and Opposition Houses will be wiped out, and the Combine will run the Motion Picture Industry in Canada. Maybe!

Does it pay to remain Independent? The Combine's Exchange secured from the Combine houses about twenty-four percent of its Exchange business, the other seventy-six percent came from the Independent Exhibitors in Canada. Whatever profit was made by this Exchange and the rumour was about \$275,000.00 for last year must have come from the Independent Exhibitors for the Combine is, running its theatres with a policy to pay as little for its pictures as possible.

I know one Independent Exchange which has only had one year of good product and about one year in which to "catch its breath," this Exchange in Toronto is not getting five cents from the Combine; and this Exchange is averaging five thousand dollars a week from the Independents. One more year with the same quality of product and this Exchange will average ten thousands a week from the Independents. Think it over. It is profitable to be Independent, besides how much is your self-respect worth?

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# "Captain Blood" Scoring Triumphs in England, Canada and United States

"Captain Blood" Example of Best Production Early 20th Century" Writes Film Bulletin.

"When 99 per cent. of present day movies are scrapped, 'Captain Blood' will be shown as an example of the best production of the early 20th century."

Thus does the Film Bulletin, official publication of the Film Mutual Benefit Bureau, summarize its opinion of the David Smith production which, under distribution by Vitagraph, is scoring triumphs throughout the United States, Canada and England.

Miss Anne Morgan is one of the vice-chairmen of the Bureau. "The Bulletin," so the standing announcement in the publication says, "brings those who are interested in seeing the best in closer touch with what is being done in the motion picture world."

Writing in the November issue, Miss Elizabeth Perkins, chairman of the executive committee, quotes a 10-year-old boy, who said: Yes, I read 'Captain Blood,' but I couldn't make much out of it. It was awful reading, but the picture! Gee, it's great!" Miss Perkins proceeds:

"Costume pictures, history and education have been considered luxury pictures put on to cater to the taste of the high-brow. Fortunately, Mr. Albert E. Smith has had the courage to take a chance with the Sabatini story and to present it with all the care and accuracy possible, and a more finished production has seldom been seen on the stage or screen. And it gives keen delight to the average mind, if the enthusiasm of the little boy who saved his pennies is a gauge of others in his class.

"The Sabatini stories are all long and introduce a great many characters and laid in a great many lands, so that the screen production necessitates

an expert hand in keeping the stories clear and the characters definite.

"This story is full of adventure, and J. Warren Kerrigan acts the hero most convincingly. Whether he be unshaven and begrimed as a slave in the Barbadoes, or bewigged and be-ruffled with sword and plumed hat, in command of his own ship, he holds the attention and sympathy of the audience throughout, and the support of the rest of the cast is excellent.

"'Captain Blood' is one of those pictures which will grow in popular-large audiences as today. It is a motion picture that ought to rank as the masterpieces rank in an art gallery, and when 99 per cent. of present day movies are scrapped 'Captain Blood' will be shown as an example of the best production of the early 20th century."

The Motion Picture Magazine says in its December number:

"Here is Vitagraph's most ambitious effort. This much-heralded picture easily lives up to the fulsome praises sung in its behalf by its sponsors. Rafael Sabatini surely knows how to write stirring stories that have film possibilities written all over them.

"It tells a vivid, absorbing, romantic tale of the Spanish main when pirates roved the seven seas. It carries all the elements of drama to appeal to the imagination. It stimulates the mind and quickens the pulse in its action-full revelations of adventure and romance. It capitalizes courage and colors life in such compelling manner that the reader or spectator quickly adapts himself to that life.

"It is a tale of heroics that overcome all obstacles. What greater meat for picturization? The sea for a background—the sailing ships with their broadsides, the pirates, the adventurers—and the 'Faire Ladies' who loved. From the moment that the adventurous Blood is exiled to the Barbadoes to the hour when he gives up piracy to fight for the English flag, the picture commands unswerving attention. It is truly colorful.

"The story is told in straightforward manner, revealing in the journey to its climax scene of tense action, vivid drama, intimate romance, delightful humor and incident. The photograph is excellent—and more than excellent when the ships are caught, full sail, against the horizon. And when it flashes its big battle scene as the ships come abreast with the guns belching power and flame and smoke, and the men pouring over the sides to fight in hand-to-hand encounters, there is revealed one of the most stirring shots ever caught by a camera.

"The picture is finely treated in story and direction. Its intimate episodes are especially captivating because they give spark to the romance. It stands as a credit to David Smith, the director. The acting is also of a high order, with J. Warren Kerrigan giving the best performance of his career. A large cast renders fine assistance."

The Springfield, Mass., News found "Captain Blood" "one of the finest motion pictures which has been produced this season—a production of sterling merit, splendidly done and acted by a cast of foremost actors."

The Halifax, N. S., Mail describes it as "one of the greatest productions ever seen in Halifax."

"There is art, action, acting and merit in 'Captain Blood,'" said the Niagara Falls Gazette. "It is different from the other films."

## "Blaze Your Trail"—CANOPY— Electric Signs

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# Pictures in Toronto

By HECTOR CHARLESWORTH

THE chief fault of Cecil B. DeMille's production, "Feet of Clay" is the depressing slowness of its action, and the tiring repetition in the last half. From about the middle of the play, after some fairly interesting and speedy scenes, the action suddenly begins to drag, the actors move slowly and do nothing, and to cap all a long, tiresome and meaningless dream scene is inserted, and spoils the effect of what might have been a fairly good specimen of conventional society drama. Amy Loring and Kerry Harlan are in love with each other, but both are very poor, though to luxury. Wealthy Tony Channing is also in love with Amy, while her sister, the neurotic wife of a wealthy surgeon, is madly in love with Kerry. After Kerry's being wounded by a shark at a bathing beach, Amy and he decide to take the risk of marriage. But the wound becomes seriously infected and finally he is ordered off his feet for a year. They refuse the offers of Channing and of Mrs. Lansell to take them into their homes, each having well-grounded suspicions of the motives behind the offers. Amy becomes a model in the dress-making establishment of a friend of theirs, to keep the pot boiling. The helpless Kerry becomes jealous of Channing's constant attentions, while Amy is infuriated by her sister's daylong visits with the invalid. Matters are complicated by Dr. Lansell's rising jealousy, which culminates in his threatening his wife. The following day her attentions become so extreme that Kerry orders her out of the apartment, but at that moment she hears her husband coming on his daily professional visit. In sudden terror she flies into the adjoining room. When he goes in to see if his fears are justified, she climbs out the window, clings to a ledge for a few minutes and then falls to the pavement below. The grief stricken husband carries her home dying, and on her deathbed swears he will kill Kerry, despite her dying confession that guilt is all on her side. Kerry is meanwhile left kneeling in horror by the window, where Amy, who has learned of the tragedy in a newspaper, returns to find him. Wild with jealousy, she leaves him for Tony, but returns to find him apparently dead, asphyxiated by his own hand, and, in remorse she too resolves on suicide. They are saved by the doctor who is also softened in his grief. But before their re-

covery they go through the long scenes on the road to heaven; interminable, slow processions of the dead, a scene very weak in its symbolism. From the point of the terrible death of the doctor's wife onward, the film is long-drawn out and tiresome. It is rather trying to have three such horrible and nerve-racking incidents as the realistic scene with the shark, the clinging to the wall and inevitable fall, and the asphyxiation of two people. The production in other respects is sumptuous and entertaining. The finest acting is done by Rod La Rocque, who achieves an emotional triumph equal to that in "The Ten Commandments" and gives a new and convincing character study. Vera Reynolds is charming and pert in the role of Amy. Riccardo Cortez gives a good impersonation of the selfish Tony, and Julia Faye an interesting portrayal of the neurotic Mrs. Lansell. Robert Edeson is at home in his usual role of the rather heavy husband, and Kosloff the dancer, is excellent as the society dress designer.

\* \* \* \*

"EMPTY HANDS" by a Canadian author and featuring a Canadian girl is not a film that need make Canada boast. The only praiseworthy thing about it is the really beautiful Canadian scenery. It is another Robinson Crusoe film with a heroine but this time the shipwreck is down about a hundred miles of unconquerable rapids, and the island an unattainable valley full of gold and rabbits and other useful things. But before getting to this paradise the heroine must be rescued from her dreadful life of masked balls and midnight

bathing parties in her father's private swimming pool, with the necessarily consequent entanglement with unattractive married men. Dragged off to the healthy wilds of unsophisticated Canada by her father and his "he-man" engineer, she tries to start a bush-fire with a lighted cigarette butt just because the noble he-man says she musn't. Then she gets caught in the rapids, and he follows to rescue her. Miles and miles down the river they go, always within speaking distance, never approaching, while he paddles furiously after, never thinking of steering. Finally both upset conveniently at the same point. When they are next seen they are sunning themselves on a sandy beach. In rapid order he has built a house, made knives and forks, and even numerous large and well-shaped earthen-ware pots, and clothes of leather. By dint of rough treatment he has even made the girl into a good cook and house keeper. Conveniently for the sake of her character development, it takes her father some time to think of getting an aeroplane, and it takes the aeroplane weeks to get to him. So there is time for them to fall in love, to debate on the possibility of their having to remain there for the rest of their lives. For them to decide to make a wedding ring out of some of the gold lying around, and for her newly awakened nobility to conquer her passion. It was meant to be idyllic and naive. But it isn't. Norma Shearer is clever but her personality is a little too sophisticated to arouse genuine sympathy and Jack Holt is a trifle lacking in histrionic power. The scenery is really inspiring, but the rest leaves one unenthusiastic.



Walter Golding,  
Imperial Theatre,  
St. John, N.B.

Dear Walt:—

Everybody knows you're always booked up tighter than a drum—but they don't all know you made room for

"HOLD YOUR BREATH"

"THE SIREN OF SEVILLE"

As soon as you saw them screened—since you make pictures yourself—you should know how to pick 'em.

JOE PLOWRIGHT

Producers' Distributing Corporation  
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JOHN BOWERS

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**PAMPERED YOUTH**

From "THE MAGNIFICENT  
AMBERSONS" by  
BOOTH TARKINGTON

CULLEN LANDIS

A DAVID SMITH  
PRODUCTION



**COMING!  
BAREE, SON OF KAZAN**

By JAMES OLIVER CURWOOD  
WOLF the WAR DOG

A DAVID SMITH  
PRODUCTION



## GENERAL MANAGER

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### Stop the Press News

**I**N Montreal, at the Mount Royal Hotel, Thursday, December 18th, Convention of Exhibitors under the auspices of the Quebec Division of the M. P. T. O. Remember the date and attend.

Through the kind permission of Mr. Sydney S. Cohen, formerly president of the M.P.T.O.A. and the courtesy of the Exhibitors' Herald, we are publishing a series of articles "Exhibitors Place in the Sun" written by Mr. Sydney Cohen. We specially call the exhibitors' attention to these series, they are written in a language which is most understandable, they cover facts, they are worthy of your attention.

Cheer up Danny! I wish I had your affliction, a Year Book of such proportions that you need not worry about what happens until this time next year. They all say you are very clever, Danny, and that the Film Daily is representative of you. Most brilliant people I know are overworked, so cheer up old top, one always finds it tiresome to live up to a reputation.

The Ontario Division of the M. P. T. O. held their general meeting at the King Edward Hotel, Tuesday, Dec. 9th. There was a large attendance and many questions of direct importance to exhibitors were under discussion. Perhaps the most interesting development in connection with the meetings is the consistent increase in attendance and interest. Most of the meetings start at 2 p.m. and continue until five, three hours of animated discussion on questions of such interest to exhibitors that if the time allotted could be stretched to six hours there would still be plenty of work to do.

I am glad to report that my very good friend Harry Berman of the F. B. O. is "back on the job" after a long illness. I am just in receipt of a letter which "oozes" out vitality, ambition and strength. "Go to it Harry" they might grow them bulkier than you are but for "concentrated essence of dynamic force," good sentence, what? They will find it difficult to duplicate you.

I have a communication from Frank Green, special representative of the International Film Congress, London, England, which is supported by The Incorporated Association of Kinematograph Manufacturers, The Kinematograph Renters' Society of Great Britain and Ireland, and the League of Nations Union, informing me that Sydney S. Cohen has accepted an invitation to be present at the International Film Congress to be held in London, England, the latter part of January 5th. Mr. Cohen will attend as Honorary Vice-President of the Congress.

The Fourth Annual Convention of the M. P. T. O. of Ohio will be held on Tuesday and Wednesday, Dec. 16th & 17th, at the Hotel Fort Hays, Columbus, Ohio. The business sessions will continue during the 16th, and 17th, a banquet being arranged for the evening of the 16th. Martin G. Smith of Toledo, Ohio, is President and exerting every effort in conjunction with his committees to make the convention a huge success. Thanks awfully for the very kind invitation to be present Friend Martin, but you know what they say about "My Country First" and Montreal calls me for their Convention there. Next year, providing the Combine hasn't shanghaied me, I will try to be present with you. In the meantime, the M. P. T. O. of Canada extend cordial greetings and best wishes for the Ohio gathering.

### English Fans Strong For Talmadge Pictures

**T**HERE may be a lot of truth in the idea that England is an austere, cold sort of country where enthusiasm is considered distinctly bad form and where the height of excitement is a trip to the graves of the famous poets in Westminster Abbey. But it is safe to write it down that the "tight little isle" has its ebullient spirits as well as other nations, and that if you feed him the right entertainment combination, -the -Englishman is just as enthusiastic as the most volatile Latin races.

A case in point is the way English cinema fans "eat up" Dick Talmadge, famous F. B. O. actor and stunt star. The F. B. O. studios in Hollywood have received repeated requests from English exhibitors for a complete list of the Talmadge pictures, and the sales organization reports a remarkable demand for the features in which the daring actor appears. Recently, Studio Manager B. P. Fineman got a letter from an exhibitor in Hull who rejoiced in the name of R. Wadleigh Carruthers, which said in part:

"If all American pictures were as good as the Dick Talmadge product, I'd never have any trouble pleasing my patrons. Talmadge is a great favorite here, and all I have to do to assure a crowded house is to hand out his name. Give us more pictures like Talmadges, and more actors like this remarkable man. If he ever comes to England he can be sure of a welcome as great as many cinema celebrity ever received."

The English, apparently, are delighted with the rapid fire "stunt" stuff of the F. B. O. star; and their enthusiasm proves that perhaps the widely-advertised British conservatism and reserve is not so prevalent in Merrie England, after all.



Scenes From "A Girl of the Limberlost," Gene-Stratton Porter Production, released by F. B. O.



*E. A. Eschmann, General Manager of Distribution for First National, who has just been accorded the highest tribute ever paid a head of a sales organization, that of having his thirty seven exchanges attain a phenomenal record of 127.65 per cent of the national quota over a period of eight weeks. These figures establish a record that can only be broken by First National's own sales force.*

"Life's Greatest Game" had New York premiere at B. S. Moss' Cameo Theatre playing to capacity all week.

Baseball scandal creates gigantic tie-up with "Life's Greatest Game" of which every exhibitor in country should take full advantage.

### "The Chorus Lady" Ready For Release

"The Chorus Lady," starring Margaret Livingston, has been edited and titled and is ready for release in the near future by Producers Distributing Corporation.

Others who appear in the production are Alan Roscoe, Philo McCullough, Virginia Lee Corbin, Lillian Elliott, Lloyd Ingraham, Eve Southern and Mervyn LeRoy.

"The Chorus Lady," from the stage play by James Forbes, was directed by Ralph Ince. Modernized and brought down to date it is said to be a highly interesting "inside" view of the theatrical profession.

Miss Livingston is ideal in the role created on the stage by Rose Stahl, and is said to have been well started on the way to stardom in this role.

### Alexandra Hotel Incorporated Formerly Brouse Enterprise

Announcement has been made of the incorporation as a company of the Alexandra Hotel, Ottawa, which was formerly operated as a private enterprise by the late Harry Brouse, former director of Associated First National, owner of the Imperial and Family Theatres, Ottawa, and many other interests. The Alexandra Hotel is being managed by Finlay McRae, who was formerly with Ernest Shipman in the producing end of the moving picture business, Mr. McRae being the son-in-law of the late Mr. Brouse.

Armstrong, B.C.  
Nov. 22nd, 1924.

Canadian Moving Picture Digest,  
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Toronto, Ont.

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# THE EXHIBITOR'S PLACE IN THE SUN

By SIDNEY S. COHEN

*Reprinted from the "Exhibitors' Herald"*

(Continued from issue of Dec. 6th)

To understand present conditions and grasp the reason why the theatre owner's "place in the Sun" is still more of a dream than a reality, it behooves us to go back to first causes. This industry came into being as an invention or, if you please, as a group of inventions. Inventions are legal monopolies, well protected by the state. When the various inventions upon which the motion picture industry rests were taken into court and subjected to judicial analysis, it became apparent that a good many of the alleged inventions were not patentable. Consequently, the monopoly founded upon these inventions was formally dissolved by law. Evidently, legal decrees do not kill traditions. The logical consequence of the monopoly's destruction should have been the open market. This open market actually did exist in our country. In 1904, 1905, 1906 and 1907, no producer had any thought of leasing his pictures or distributing them to the theatre owner. Pictures were made by the producers and sold to the exchanges that were financed by capital entirely independent of the producers. The very producers who afterward joined in the monopoly, solicited the patronage of these independent exchanges and every print was sold outright. Later, as we all know, the Motion Picture Patents Company destroyed these independent exchanges, one by one and set up a system of licenses to control or attempt to control both the distributor and the theatre owner.

You may say that this is a thing of the past. Historically it is, but in all our business dealings an overlaid spirit of monopoly still lives. Hence, with a policy of compulsion and an atmosphere of greed, the milking processes as applied in this industry to the buyer, find no parallel in any other legitimate industry.

While the motion picture industry in many respects is wholly different from other commercial activities, the business ethics—meaning the equitable dealing between wholesaler and retailer—should conform to the generally accepted rules of fair play and economic soundness. In our industry the producing elements are ever reaching out for control and possession of our theatres, or else they attempt to obtain a larger share of the theatre owner's earnings than they are justly entitled to.

\* \* \*

A THEATRE owner because of the hazardous nature of his business, the large financial investment

and the great effort put forth, is entitled to a fair opportunity for a return. In many cases even this opportunity turn on his money and his enterprise. has been denied him.

Considering that his work calls for constant effort, that his hours are twenty-four in the day, even without daylight saving, and that his week knows no vacation day, he surely is entitled to a better return on his investment than a scant livelihood. Unfortunately, some of them find it hard to even get that.

In other words, our industry is full of that illegitimate pressure or foul-play, for which the French employ the term "sabotage." "Sabotage" means literally, kicking with the feet, or as we would say, "hitting below the belt." There was various forms of applying this illegitimate pressure to the theatre owner, who is guilty of no crime other than trying to run his business in the way he thinks best.

This practice of "doing" the theatre owner is so alien to our usual American business methods, that a new word had to be invented to express to operation. The word "gyping" has been coined and possibly it is the best translation of same. I think quite likely that eventually this word with its fine shade of meaning may attain the dignity of a place in the dictionary.

These lines represent an attempt at a survey of general conditions. In my next article I shall begin to enumerate the specific grievances from which the theatre owner suffers. I shall do nothing but catalog the facts, all of which are well known to every branch of the industry.

(To be continued.)

## Regular Matinee Prices Saturday in Ottawa Theatre

Advancing the argument that there is little, if any, transient business in the Canadian Capital over the week-end, such as in the big American cities, the exhibitors of Ottawa are breaking away from the long-established policy of charging evening prices for the Saturday matinee. One of the latest to decide on regular matinee prices for Saturday afternoon was Manager J. M. Franklin of B.F. Keith's Theatre. Joe Franklin declares that raised prices Saturday afternoon only tends to keep many young people away from the theatre altogether and that the transient patronage in Ottawa on Saturdays is not worth considering.

## Putting More Sense Into Censoring Pictures

By DUNCAN G. MacINNIS

(Continued from issue of Dec. 6th)

Essentially it would seem that the Australian system would be successful in Canada. It is the claim of the opponents of national censorship that in the Dominion there are so many different classes, that it is necessary for each province to have a board of censors. They claim that the religious question of Quebec, and the Mennonite settlements in the West make each province have a different code of morals. It is quite possible for a central board to have, as in Australia, thought for each of these peculiar problems. There is no reason why the Roman Catholic in British Columbia should not have the same protection as the one in Quebec, or the foreigner in Ontario the same treatment as the one in Manitoba and Saskatchewan.

There is the difference that the cities of Canada are not as close together as those of Australia. But, as the majority of film distributors have their headquarters in Toronto, the positives are brought through the customs at that point anyway, and a censor board in the customs there would deal with most of the films entering Canada. It would not be difficult to handle the films that are produced in Canada, as with the exception of the news and educational reels, there are no regular Canadian productions.

The net revenue from the censoring of films in each province cannot be large enough to be of much consequence. After the salaries of four or five men, the office expenses, as many have separate offices from the provincial departments, have been paid, there cannot be a great deal of the revenue left. On the other hand, a central board would be such a great saving to the producers, that an increased single fee would hardly be objectionable. The additional revenue would enable the federal government, or the combined provincial governments, to pay better salaries and attract men of greater ability.

Censoring is a job that requires unusual qualifications, and few men have them. It is impossible to judge a man's fitness to censor through the usual run of civil service examinations. A prominent United States judge writes as follows:

"Censoring requires a kind of reflective thinking which transcends all narrow, sectarian, human, and capable of understanding what the average man wants."

Censorship not done with these viewpoints makes fair pictures poor; and bad pictures worse.

(To be continued.)

# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin, but the marriage is opposed by Rosamund's brother, Peter, who takes every opportunity to manifest his antagonism. A stinging insult finally provokes Oliver, in the hearing of witnesses, to threaten to kill him, but the thought of Rosamund deters him. That night, however, Oliver's young half-brother, Lionel, accomplishes what Oliver would have liked to do, and is himself wounded in the encounter. Peter, Lionel relates, in a fit of jealous anger over a woman, had affronted him and drawn his sword; he had killed merely in self-defense. Terror-stricken, he extracts a promise from his brother to keep the affair a secret. Suspicion fastens upon Oliver, who unavailingly protests his innocence to Rosamund and her guardian, Sir John Killigrew. They tell him a trail of blood, has been found to lead from the dead body to his doorway.*

## CHAPTER V (Continued)

"Rosamund!" he cried, and approached her by another step. "Rosamund! I am here to tell you that it is a lie."

"You had best go," she said, and her voice had in it a quality that made him tremble.

"Go?" he echoed stupidly. "You bid me go? You will not hear me?"

"I consented to hear you more than once; refused to hear others who knew better than I, and was heedless of their warnings. There is no more to be said between us. I pray God that he may take and hang you."

He was white to the lips, and for the first time in his life he knew fear and felt his great limbs trembling under him.

"They may hang me and welcome since you believe this thing. They could not hurt me more than you are doing, nor by hanging me could they deprive me of aught I value, since your faith in me is a thing to be blown upon by the first rumor of the countryside."

He saw the pale lips twist themselves into a dreadful smile.

"There is more than rumor, I think," said she. "There is more

than all your lies will ever serve to cloak."

"My lies?" he cried. "Rosamund, I swear to you by my honor that I have had no hand in the slaying of Peter. May God rot me where I stand if this be not true!"

"It seems," said a harsh voice behind him, "that you fear God as little as aught else."

He wheeled sharply to confront Sir John Killigrew, who had entered after him.

"So," he said slowly, and his eyes grew hard and bright as agates, "this is your work."

And he waved a hand toward Rosamund. It was plain to what he alluded.

"My work?" quoth Sir John.

He closed the door, and advanced into the room.

"Sir, it seems your audacity, your shamelessness transcends all bounds. Your—"

"Have done with that," Sir Oliver interrupted him, and smote his great fist upon the table.

He was suddenly swept by a gust of passion.

"Leave words to fools, Sir John, and criticism to those that can defend them better."

"Aye, you talk like a man of blood. You come hectoring it here in the very house of the dead—in the very house upon which you have cast this blight of sorrow and murder—"

"Have done, I say, or murder there will be!"

His voice was a roar, his mien terrific. And bold man though Sir John was, he recoiled. Instantly Sir Oliver had conquered himself again. He swung to Rosamund.

"Ah forgive me!" he pleaded. "I am mad — stark mad with anguish at the thing imputed. I have not loved your brother, it is true. But as I swore to you, so have I done. I have taken blows from him, and smiled; but yesterday in a public place he affronted me, lashed me across the face with his riding-whip, as I still bear the mark. The man who says I was not justified in having killed him for it is a liar and a hypocrite. Yet the thought of you, Rosamund, the thought that he was your brother sufficed to quench the rage in which he left me. And now that by some grim mischance he has

met his death, my recompense for all my patience, for all my thought for you is that I am charged with slaying him, and that you believe this charge."

"She has no choice," rasped Killigrew.

"Sir John," he cried, "I pray you do not meddle with her choice, a fool and a fool's counsel is a rotten staff to lean upon at any time. Why God o' mercy! Assume that I desired to satisfaction for the affront he had put upon me; do you know so little of men, that you suppose I should go about my vengeance in this hole-in-corner fashion to set a hangman's noose about my neck? A fine vengeance that, as God lives!"

"Was it so I dealt with you, Sir John, when you permitted your tongue to wag too freely, as you have yourself confessed? Heaven's light, man! Take a proper view; consider was this matter likely. I take it you are a more fearsome antagonist than was ever poor Peter Godolphin, yet when I sought satisfaction of you I sought it boldly and openly, as is my way. When we measured swords in your park at Arwenack we did so before witnesses in proper form, that the survivor might not be troubled with the justices. You know me well, and what manner of a man I am with my weapons. Should I not have done the like by Peter if I had sought it in the same open fashion, and so killed him at my pleasure and leisure, and without risk or reproach from any?"

Sir John was stricken thoughtful. But whilst he stood frowning and perplexed at the end of that long tirade, it was Rosamund who gave Sir Oliver his answer.

"You ran no risk of reproach from any do you say?"

He turned and was abashed. He knew the thought that was running in her mind.

"You mean," he said slowly, gently, his accents charged with reproachful incredulity, "that I am so base and false that I could in this fashion do what I dared not for your sake do openly? 'Tis what you mean. Rosamund! I burn with shame for you that you can think such thoughts of one whom—whom you professed to love."

Her coldness fell from her. Under the lash of his bitter, half-scornful accents her anger mounted, whelming her for a moment even her anguish in her brother's death.

"You false deceiver!" she cried. "There are those who heard you vow his death. Your very words have been reported to me. And from where he lay they found a trail of blood upon the snow that ran to your own door. Will you still lie?"

Original to be continued



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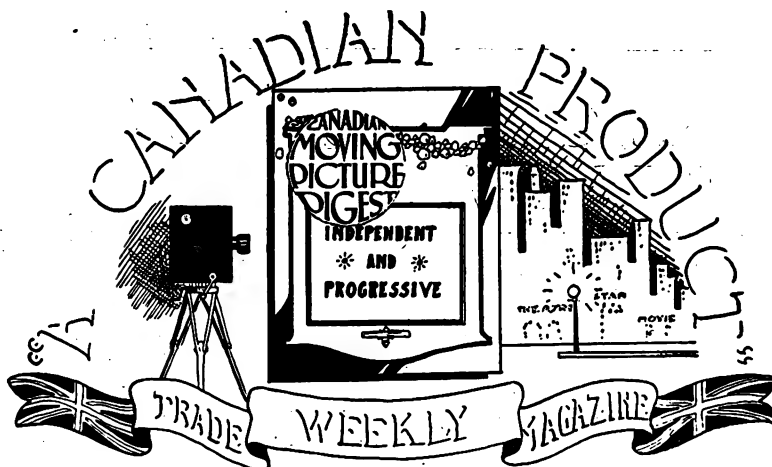
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December 20th, 1924

## ***"Give the Devil His Due"***

**T**HERE is a rumour floating around to the effect that regional papers are unnecessary and overlap the circulation of the national trade publications. The rumour persists in stating that regional papers are difficult to handle, that they entrench themselves in certain territories; and concentrating there, manage to get more intimately acquainted with exhibitors in their respective territory.

It has also been rumoured that there will be an elimination of some of the National Trade Papers, those who have been found pliable will of course be permitted to remain.

Now what interests us mostly is who is interested in this "elimination process?" What have the Trade papers been saying that renders them dangerous and to whom are they dangerous?

The producers, exhibitors and distributors who are playing the game without any "hanky panky business," which by the way is the English substitute for "gyping," cannot possibly be interested in stopping the press from expressing an opinion, or continuing in business until such time as their management shall deem it advisable to get out.

When men in the political arena desire to play for High Stakes, they buy up or shut up publications. What are the High Stakes in our business and who is after them? The inspiration can only come from one source the monopolists. If a group of men are conniving to get control of the Picture Industry they would naturally seek to gain a mouthpiece for their machinations, and to shut up all opposition, or papers which are likely to expose the iniquities of monopolization, and the methods of the monopolists.

Any organization that is so fishified as to swallow this bait, that Trade papers are a pernicious influence because one cannot tell into whose hands they might come; and that their straight talk, revealing the disorders in our Industry is likely to draw the attention of reformers or government officials; reacting disastrously upon the Industry, needs no "monkey glands" to revive it, its component parts are too dead for a resurrection, and yet the rumour attaches itself to a particular organization which is said to be advocating and sponsoring the "killing" of certain Trade papers.

In Canada we have one Trade paper published in English, you will find its name on the front cover. We do not class ourselves as a regional since we cover not one province or state but the Dominion of Canada, our circulation moreover taking in England, France, Germany and the United States. We have been repeatedly

told that there was no place for us in Canada, the field was too limited, but we persisted in remaining, perhaps its the bull-dog British spirit which is responsible, but after years of deliberate attempts by the Combine to put us out of business we still remain.

What puzzles us, however, is the fact that although the Combine stated that the field in Canada was too limited for a Trade paper it has been publishing one from a subsidiary exchange and only last week started the publication of another.

Of course, understanding the way Combine Mind works, we should not be surprised, there is never room for any enterprise but the one the Combine is interested in; and the field of operation is always so limited that it finds it necessary to squeeze everybody else out, so that it alone remains.

There must be profit in publishing Trade papers, or why does the Combine publish two in Canada. Its enterprise and confidence in the needs of the Canadian Picture Trade for Trade publications published in Canada, revives our interest in The Canadian Moving Picture Digest, for Combines are not as a general rule inspired by patriotic or idealistic impulses, profit is the magic word which keeps them enterprising. If the wise men of the Combine have after consideration and weighing of values, possibilities and necessity come to the conclusion that the rumour of too many papers in the Trade is one which is without facts to back it up, disproving the reasons for the elimination of Trade papers in Canada, we must take notice of this very definite manner of showing its opposition to the elimination project; and all the Trade papers should give the Famous Players Paramount and the Regal Exchange in Canada great credit for the manner in which they are coming forward to prove that not too many Trade papers exist, but too few, hence their new publication.

Of course, some people persist in associating these particular subsidiary companies of the Combine with the elimination project; and these will no doubt find voice to say, that the privilege to change one's mind is not restricted to the gentler sex only. Combines change their mind according to the rules of profit. That is not the question, however, what if the Combine did advocate elimination and then show its disapproval by adding to the number of papers already published? Perhaps it is sorry and finds no great medium to express its belief in present Trade papers, their necessity and usefulness than by adding a new one to the list, if only in Canada. "Give the devil his due."

—RAY LEWIS.

WATCH FOR XMAS ISSUE NUMBER



# THE EXHIBITOR'S PLACE IN THE SUN

By SIDNEY S. COHEN

*Reprinted from the "Exhibitors' Herald"*

(Continued from issue of Dec. 13th)

THE theatre owner's gravest problem is and always has been to find good pictures suitable to the requirements of his patrons. If conditions in our industry were normal and mutual the producer and distributor would do all in their power to aid the theatre owner in solving this problem. Satisfactory product, viz., pictures, are the bread and butter of both theatre owner and distributor. However, the real needs of the theatre owner are seldom taken into consideration in the mad scramble for business—the disposal of their product—on the part of the various distributing organizations. There are pictures to be sold (in many cases pictures,) and sold they must be, regardless of their suitability to the buyer's needs.

In the earlier days of the industry, the days of the single reel shows, when there were few subjects and a considerable number of theatres to be supplied, the booking problem in the exchanges was not an easy one. One of the "pioneers," a booker of that day who today is a branch manager for one of the big companies, devised a way out by instituting what he euphoniously termed his "Pork and Bean" circuit. He booked what has since been called a "locked reel show" made up of three or four reels—a drama, a comedy, a western and a scenic, for instance. This show was "routed" like a theatrical attraction, being booked first to a theatre owner in a nearby town, who in turn, was instructed to forward the same show, intact, to a designated theatre owner in another town, and so on around the loop of twenty to forty theatres, until the final link in the chain was reached, whereupon the show was returned to the exchange. This method of booking out-of-town shows was gradually adopted by several exchanges in different territories, and proved an effective means of keeping the product of the exchanges "working," as well as an easier road to booking.

The theatre owner had absolutely no voice in the selection of the reels which made up these locked shows. In fact, he was extremely fortunate if he were able to learn the subjects which comprised the contents of the cans before they reached him.

From this arbitrary allotment of entertainment to theatre owners sprang the "program." A producer would make fifty-two pictures a year and his distributing outlet would sell this entire output to the theatre owner, to be played at the rate of one picture a week. This served its purpose for a time; but producer-distributor ingenuity soon dictated greater returns than came from the comparatively modest rentals received for "program" pictures, so "star" series features were the first result.

The *modus operandi* was to select a "star" or featured player who had proven popular from the "program" and announce a "star" series featuring said player. The pernicious deposit system started at about this juncture.

## Montague Love, Noted English Film Actor Visits Ottawa

A most interesting visitor to Ottawa during the week of November 24 was Montague Love, the noted English film actor, who was making personal appearances at B. F. Keith's Theatre. A neat little stunt was pulled off by Mr. Love, in collaboration with Manager J. M. Franklin of Keith's Theatre, and Raymond S. Peck of the Canadian Government Motion Picture Bureau, whereby all concerned got columns of front page publicity in the Ottawa Journal. Montague Love visited the Ottawa studio of the Canadian Government Bureau where he met the staff of camera men, laboratory experts and artists and during the visit challenged the chief of the art staff to sketch his portrait while he would sketch the artist's. Photographs were taken of the two drawing each other's faces and this picture, together with the two sketches, were published on the front page of the next day's Ottawa Evening Journal.

George Holman, well-known among Ontario exhibitors, has been appointed by Canadian District Manager Louis Bache as salesman working out of Winnipeg office for First National, succeeding Mr. D. M. Brickman resigned.

## "The Mirage" Reported Tip Top Entertainment

"The Mirage" a Regal production, in which Florence Vidor plays in a role most unusual to her, that of a show girl, has been out and titled and will be released in the near future.

Miss Vidor does some of the finest work of her career in her portrayal of the little choir girl who comes from the small town to make her success as a singer, and secures a place in the Knickerbocker Roof show. She tries to play the game as the other girls are playing it...and what happens to her provides the dramatic action of the picture.

Playing with Miss Vidor in "The Mirage" are Clive Brook, Alan Roscoe, Myrtle Vane, Viola Vale and Charlotte Stevens.

## Leonard Bishop, Regent Changes Policy of Theatre

Manager Leonard Bishop of the Regent Theatre, Ottawa, has departed temporarily from the policy of changing programmes on Saturdays and Wednesdays "because of the excellent quality of current attractions." Mr. Bishop played "The Covered Wagon" during the whole week of November 22 and this was followed by Harold Lloyd's "Hot Water" during the week of November 29. Other bookings for week runs included "The Sainted Devil" and "Forbidden Paradise."

## Change in Management Promised For Auditorium

An early change is promised in the management of the Auditorium at Ottawa, Ontario, as a result of the decision of T. P. Gorman to resign because of excess of business activities. Mr. Gorman is to step out at the end of the present calendar year and the management of the big amusement centre is slated to pass to Eddie Charlton of Montreal. Mr. Charlton has been identified with the Princess Theatre, Montreal, for a number of years, and, for a time, was manager of the Russell Theatre, Ottawa.

"Lefty" Flynn started work on "The No-Gun Man," his second starring vehicle for Harry Garson and F. B. O. "The Millionaire Cowboy," his first, pronounced a winner and box-office sensation.

There has been quite some talk about the abolition of the Amusement talk. At present it is only talk. The M.P.T.O. will have some important information on the question in the very near future to announce.

# Pictures in Toronto

By HECTOR CHARLESWORTH

**T**HOUGH HAROLD LLOYD will have to search a long while before he finds another vehicle so good as "Girl-Shy," his latest film play "Hot Water" certainly bubbles over with fun and gives ample scope to the dynamic qualities of his humorous personality. There is something singularly attractive about Lloyd's individuality, a suggestion of refinement and gentleness underlying his wildest pranks that gives the finer edge of charm to his acting; and he is a most magnetic being. As with most comics of the film drama there is plenty of cheerful exaggeration in "Hot Water," but enough of human nature to strike true; because there are a few persons who do not at certain times find relatives—especially relatives by marriage—a bit of trial. The famous American humorist of the Civil War period struck a popular chord sixty years ago when he said he was so devoted to Lincoln and the Northern cause that he was willing to sacrifice all his wife's relations.

In "Hot Water" the film-makers play with the old idea in a headlong and vigorous manner. Lloyd enacts a young man infested with the importunities of "in-laws" of the meddlesome order. I do not know what the authors of film comics would do without the motor-car as a source of humorous disaster. The young hero played by Lloyd presents his spouse with one and her relatives—a mother and two brothers take possession so soon as he proposes to take her on her first ride. The mishaps that follow are most hilarious; heightened by circumstances which lead the hero to think that he has killed Mother-in-law. The second part of the film embodies a romp in which the hero imagines that he is pursued by her ghost. In a measure it is a revival of an early comic in which Lloyd figured before he had become so famous as he is to-day. His agile and delightful work is so familiar to everyone that it is unnecessary to dilate on his handling of these misadventures. He is excellently supported by Josephine Crowell, Mickey McBan and Charles Stevenson.

\* \* \* \*

**I**T is seldom the case that a play turning on artificial or impossible situations may be redeemed and may become successful interesting by brilliance of line. This seems to have been the case with "Spring Cleaning" the great success in the stage world of last year, which is being shown in the movies under the title of "The Fast

Set." Careful directing and good acting are evident throughout the production, but the play itself, losing its clever dialogue, appears far-fetched and unconvincing. One of the earliest errors—possibly not to be laid at the door of the dramatist, is the picture of the novelist's circle of friends. Novelists as a rule are extremely social creatures and of wider interests than the man here portrayed. Starting from here, the story moves naturally enough, though perhaps a little conventionally in showing the wife becoming entangled with a flirtatious batchelor. But the dinner scene, in which the husband enters with a woman from the streets as fit companion for his wife's friends; and later developments where this uninvited guest shows the erring wife her folly, and the gay batchelor, teaches the husband how to win back his wife, are all a bit grotesque and incredible. The last incident is made a little more plausible by the evident fear of the gay Lothario that he may be forced to marry the woman he has been flirting with. But without the epigrammatic dialogue of the original "The Fast Set" becomes rather trying. Betty Compson gives a beautiful portrayal of the light-minded, pleasure-loving but affectionate wife, and displays much subtlety and sincerity of emotion throughout the latter scenes. Adolphe Menjou is admirable as the very human philanderer, and proves himself a master of pantomimic expression. Elliott Dexter gives a sympathetic performance in the role of the husband, and Zasu Pitts is brilliant in her handling of the role of the outcast. Claire Adams is admirable as a sophisticated divorcee. The costuming and scenery are gorgeous, and at the same time always in good taste.

\* \* \* \*

"Madonna of the Streets" is a triumph primarily for Milton Sills, for his powerful emotional portrayal puts Nazimova in a secondary position. The story is rather unpleasant, but is well handled in the filming. A wealthy old New Yorker, in death bed repentance, cuts off without a penny Mary Carlson the woman he has been keeping, and leaves his millions to his nephew in London. This nephew, the Rev. John Morton, one time rector of a wealthy church had given up his comfortable living to go into the slums and bring comfort to the wretches living in misery. The now penniless Mary makes her way to London, resolved to marry Morton before he hears of the bequest, and

so get the money in spite of the dead man's will. By her charm and clever wiles she fascinates the unsuspecting man, and is his wife when he is finally found and told of the inheritance. But she had not counted on his sense of justice which makes him give orders for the finding of the outcast woman. Nor had she dreamed of his self-denying nature which makes him spend all his wealth in building and endowing charitable institutions. Finally, in desperation at her cramped existence, she enters on an intrigue with her husband's assistant at the mission. It is discovered; but her husband, though outraged, shields her, and finally forgives her, when suddenly he receives the news that sought-for lost woman is his wife. She confesses her motives in marrying him, and in his fury of disillusion he drives her out despite her pleadings of newly awakened love. Then remorse for his failure in perfect charity comes over him, and he searches for her, until she comes dying to his Haven. Over her death-bed he suffers agonies of self-accusation, but she is miraculously brought to life. The ending is rather weakly sentimental. Milton Sills in his portrayal carries profound conviction at every moment. The idealism of the character and the extremity of his passion of anger or grief are presented with strength and vividness. Nazimova is hardly so fine as the hard coquette swept into genuine love by her forceful husband, but her methods are clever. The direction of both principals and of the large supporting cast is excellent. It is regrettable that so many theatres eliminate the names of the cast from the programme, and so leave one ignorant of the names of talented minor actors.

## Doris Kenyon Sends Photo to Exhibitors

Doris Kenyon, lately contracted by First National to star in a series of pictures, is sending an autographed photo to a large number of Canadian exhibitors. Miss Kenyon's first picture for First National is "If I Marry Again" in which she is supported by such players of ability as Anna Q. Nilsson, Hobart Bosworth, Lloyd Hughes, Myrtle Stedman and Frank Mayo. A personal letter from Miss Kenyon accompanies each photograph and there is no doubt but that this form of acquainting the player with the exhibitor will help Miss Kenyon's popularity much in this country.

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## Pictures in Montreal

By S. MORGAN-POWELL

**MAE MURRAY** at the Palace theatre appears in the role of a modern Circe. The story is written specially for Miss Murray by Blasco Ibanez, and the Spaniard seems to have gauged her talents and her range, as well as her limitations, with remarkable accuracy, if we may judge from the results. She plays the modern siren to the life — and she does not overplay it. She illustrates just how far feminine bodily charms may drive a man when he loses his sense of proportion, and how far a woman will go to indulge for the admiration of men.

But she does more than this. She gives us also a striking example of the progress she has made as an emotional actress,—that is to say, as an actress who can interpret, in the plastic terms of the screen action, emotional play in a woman's mind. Her portrayal of the return of Circe from the borderland of death, whence the skill of the surgeons has brought her after a fearful illness, and her gradual awakening to the changed conditions under which her life will henceforth have to be led, is really acting of a distinctive order, and justifies the claim made for her that she has left the ranks of those who merely posture, make faces, and display their personal charms, and has entered the ranks of those who employ a modified histrionic art to reveal the meaning of the author's story.

\* \* \* \*

The settings are notable for the beauty of the scenery, and the general acting of the cast above the ordinary. But it is Mae Murray's acting, her genuine interpretative work in a role that presents no little difficulty that holds the attention of the audience from beginning to end, without any period of slackening in their concentration. If, when we get hectic characters on the screen, there were one-tenth the amount of intelligence ordinarily brought to bear upon their portrayal that this actress displays in this particular instance, the movie theatre would be a much more interesting place to visit than it is.

\* \* \* \*

**"THE FIRE PATROL"** at the Strand, is a good, sound example of the film made to thrill. It is full of thrills, from the lurid opening to the no less lurid end. It is packed full of strenuous action, a lot of

logical, some of it farfetched, but none of it uninteresting or dull. As a story, it will bear comparison with the best of the sensational yarns of the day, and as a film melodrama, it possesses merit because it gives the spectator little time in which to speculate. If the author has made the mistake—or if the producer has repeated the author's error—of diverging at a crucial moment into byways in search of threads for another story, that is a fault which may be set down rather to eagerness to sustain interest than to any inability to develop a theme that from the very outset promises more than we ordinarily get. It is a good thing, perhaps, once in a while, to leave public curiosity unappeased, and to create and stimulate a feeling of bewilderment. In any event, "The Fire Patrol" has many big moments, and is a vivid film entertainment.

\* \* \* \*

In "Phantom Justice" at the Strand there is a cleverly presented satire on modern methods of winning verdicts in favor of criminals who are guilty. It does not call for any special mention, save that Rod LaRoque is efficient as the smart young lawyer, while Estelle Taylor contributes a vivid and plausible picture of an attractive demi-mondaine.

**I**N "The Narrow Street" at the Imperial theatre, Matt Moore shows himself to be a comedian of resource, individual method and style, and a close student of character-work. Dorothy Devore, pretty and petite, plays the heroine with natural charm, and two actresses not mentioned by name in the cast portray two maiden aunts with rare skill and finesse. These latter are exacting roles, and the women who play them will be heard of later on, if ability is given a fair chance in the movie world—which is not always the case!

"The Sea Hawk" continued in Xmas Issue.



*Famous Stars Vanity's Price..*

## First National Prepares to Start New York Production at the Biograph Studios With "The Interpreter's House" and "One Way Street"

**FIRST NATIONAL PICTURES** will inaugurate production in the East with two of its important pictures for the first half of 1925—"The Interpreter's House," from Struthers Burt's novel, which is still enjoying a wide sale, and Beale Davis' new novel, "One Way Street," which is another fiction success of the fall.

Earl J. Hudson, who came on from Hollywood to take charge of First National's Eastern productions, is working day and night with H.H. Bruenner, his new assistant in production, and other members of the production staff who accompanied him from the West, getting ready to start photography. The directors who will make the first pictures in New York, Lambert Hillyer and Francis Dillon, are already on the ground and deep in preliminary preparations with Mr. Hudson. Hillyer will direct

"The Interpreter's House" and Dillon "One Way Street."

The leading roles in "The Interpreter's House" will be acted by Milton Sills and Doris Kenyon, who will leave Hollywood for New York within a week or so, as soon as their respective roles in "As Man Desires" and "A Thief in Paradise" are completed.

Ben Lyon, now playing the son with Colleen Moore in Edna Ferber's "So Big," and Anna Q. Nilsson who but recently completed the lead in Sam E. Rork's "Inez from Hollywood," will have the leads in "One Way Street." They will arrive in New York with Milton Sills and Miss Kenyon.

"Putting More Sense Into Censoring" continued in Xmas Issue.

WATCH FOR XMAS ISSUE NUMBER

## J. M. Franklin Proves Wise Showman Invites Patricia Band to Play

The crack band of the Princess Patricia's Canadian Light Infantry arrived in Ottawa on November 17, after a big engagement at the British Empire Exhibition at Wembley, for a local concert only to find that no theatre arrangements had been made for the performance, no doorkeeper, cashier, ushers or stage crew having been engaged for the occasion. J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, saved the situation in fine style, however, and, incidentally, made a big hit with local theatre fans, by inviting the band to play at Keith house in addition to the regular programme of moving pictures and vaudeville, although no advance advertising was possible. Arrangements were made to have those who had bought tickets for the concert at the other theatre directed to the Keith house and the concert tickets were honored by Mr. Franklin although he would not derive the revenue from them. Thus, the regular patrons at the Keith Theatre for the evening enjoyed a surprise treat, those who had already paid to hear the band got a run for their money and the band was able to live up to its part of the agreement. The next day, Mr. Franklin was showered with excellent publicity in local newspapers for his sportsmanship.

## Stop the Press News

N. L. Nathanson, J. P. Bickell, both prominently associated as Managing Director and Director of the Famous Players Canadian Corporation in conjunction with Paul Ciceri and Charles L. Quarrie, now control the local franchise St. Pat's Hockey Team. If you only knew how strong Torontonians are for Hockey and that it is difficult to get seats to any Hockey game unless you book at least a week in advance, you would recognize that "there is money in Hockey," and that N. L. and Mr. Bickell are sportsmen enough to see the "doughsky."

The physician who made a statement, according to the Los Angeles Times, to the effect that the late Ralph Ince had told him he had drank considerably at the "Yacht party" prior to his death should be made to answer the question, "Should a doctor tell?" Meanwhile, I should imagine that the publicity which this doctor received in connection with the investigation should make him as popular as "Hay Fever."

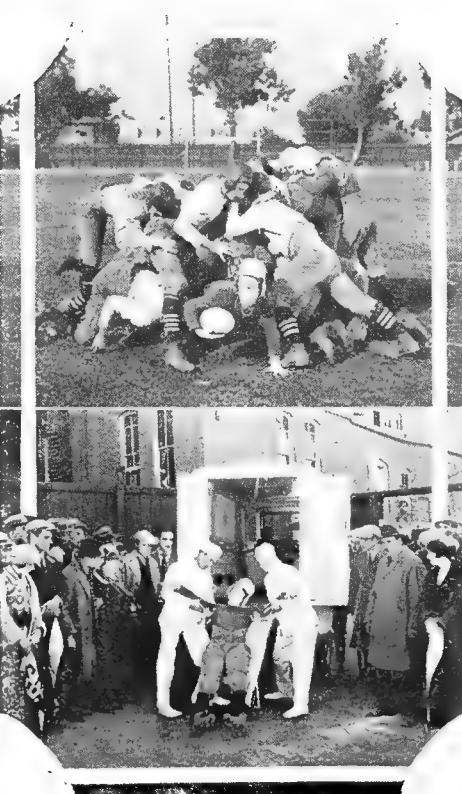
## Vitagraph's List Comprehensive Popular Book Adaptations

The list of Vitagraph pictures adapted from books which John B. Rock, General Manager of Vitagraph released during Book Week, which was held under the auspices of the National Committee for Better Pictures and the National Association of Book Publishers was as follows:

Rafael Sabatini's "Captain Blood," a David Smith production, A. S. M. Hutchinson's "The Clean Heart" or "The Cruelties of Life," a J. Stuart Blackton production, E. Phillips Oppenheims "Behold This Woman," a David Smith production, Robert W. Chambers' "Between Friends," a J. Stuart Blackton production, Basil King's "Let Not Man Put Asunder," a J. Stuart Blackton production, George Barr McCutcheon's "The Man From Brodney's," a David Smith production, George Randolph Chester's "My Man," a David Smith production, Anna Katherine Green's "The Leavenworth Case," a Whitman Bennett production and Morgan Robertson's "Masters of Men," a David Smith production.

Shea's Hippodrome, Toronto, has changed its opening date to Saturday instead of the usual opening date on Monday.

Several of the U. S. Trade papers have been publishing statements to the effect that M. P. T. O. members are contemplating joining the Hay's branch in Canada. It is good publicity for the Distributors' Association.



Educational Mermaid Comedy "Pig-skin" with Lige Conley.

## First National To Release New Barthelmess Picture "Classmates" in November

RICHARD BARTHELMESS' new Inspiration picture for First National, "Classmates," scheduled for release on November 23, has been completed and the film shown to First National officials who are highly optimistic as to its box office attractiveness. It gives Mr. Barthelmess a sympathetic role of the kind in which the public likes to see him and he has a very fine supporting cast in Reginald Sheffield, Madge Evans, Beach Cooke, James Bradbury, Jr., Major Henry B. Lewis, Adjutant at West Point, Charlotte Walker, Herbert Corthell, Claude Brooks, Antrim Short and Richard Harlan.

Josephine Lovett prepared the scenario from William C. DeMille and Margaret Turnbull's stage success. John S. Robertson directed it.

The West Point atmosphere in "Classmates" is declared to be correct in every detail, the Superintendent of the Military Academy having assigned his Adjutant to assist the director and the star in getting all Academy details absolutely correct. The West Point authorities have passed on the different phases of military life in the picture and given it their O.K.

The South American jungle scenes in "Classmates," filmed in the Florida Everglades, give a picturesque and unfamiliar background to some very dramatic and highly emotional scenes, ably acted by the star, by Reginald Sheffield and James Bradbury, Jr.

## Clarence Brown Will Direct "The Plastic Age"

Clarence Brown, whose "The Signal Tower" "Butterfly" and "Smouldering Fires," are among the season's outstanding successes, has been given one of the years' best sellers to direct, Universal announces. It is "The Plastic Age," by Percy Marks, a novel recently purchased among the different important books announced with the arrival of Carl Laemmle from Europe.

The story will be produced with an all star cast. Brown is working with Will M. Ritchie, who has been engaged to adapt the scenario from the book.

The story is a lilting romance of youth and college life, the author terming the adolescent stage "The Plastic Age" wherein future men and women are molded into what their destiny shall be. Plans are being made to give the story an elaborate production. It is among the list of current novel successes of the year purchased by Universal in conformity with that company's new policy of making feature pictures from the most popular novels of the season.



**NORMA TALMADGE**

**EUGENE O'BRIEN**

in

**THE ONLY WOMAN**

**LEWIS STONE — LEW CODY**

**FLORENCE VIDOR**

in

**HUSBANDS AND LOVERS**

**CONSTANCE TALMADGE**

**RONALD COLMAN**

in

**HER NIGHT OF ROMANCE**

**BARBARA LA MARR**

**BERT LYTELL**

in

**SANDRA**

**RICHARD BARTHELMESS**

in

**CLASSMATES**

**ANNA Q. NILSSON — LEWIS STONE**

**MARY ASTOR**

in

**INEZ FROM HOLLYWOOD**



One hit follows the other---  
Just as they come from the  
studios!

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**Box Office Stars!**

*mean*

**Box Office Records!**

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buy six consecutive money  
makers like these for good-  
ness sakes grab them---but  
we know the only place  
you'll get that kind of product  
is on a **FIRST NATIONAL  
CONTRACT**

Jul 12 '25 K

*fills gaps*

# CANADIAN MOVING PICTURE DIGEST

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**COLLEEN MOORE**  
FIRST NATIONAL STAR

TORONTO, CAN.  
[Dec. 27th, 1924  
Xmas Issue



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PROGRAMS**

*and a good comedy  
on every show,  
you build for*

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GOOD BUSINESS**

*and a Box-Office  
as fat as*

## WALTER HIERS

in

# "A FAT CHANCE"

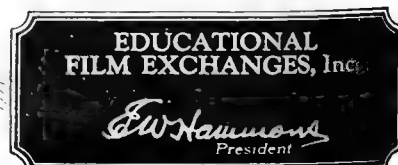
DIRECTED BY SCOTT SIDNEY



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# LLOYD HAMILTON



Hamilton can almost draw more business for me than almost any feature I can get. . . H. Bettendorf, Opera House, Foley, Minn. in GREATER AMUSEMENTS

## in "CRUSHED"

There are many laughs scattered throughout the scenes . . . There are several subway scenes burlesquing the subways of New York. Well, in these Hamilton is superb.

The situations themselves are funny and anyone would shriek with laughter—but when a live duck, live and wilful, he is taking home for dinner, gets away from him and hides behind a lady's petticoat, poor Hamilton shows ideal control. These scenes afford more laughs than any we have recently noted.

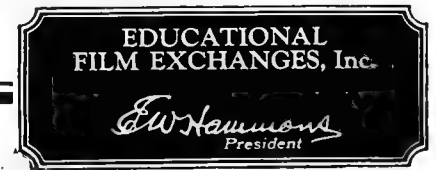
—EXHIBITORS TRADE REVIEW

New York's subway is a national institution. Its milling mobs are a national byword. Out of the pushing, rushing crowd in the underground railway Hamilton gets some of the best laughs he has ever produced.

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**W**E thank the Canadian Exhibitors who, by their patronage and good will, have made it possible for the business of this Company to show such a phenomenal increase during the year about to close—an increase greater than that of any other distributing organization.

We extend to you our heartiest good wishes for

## *A Very Merry Christmastide*

and express the hope that the coming year may be one of prosperity and happiness for you all.

### **Film Booking Offices**

**P. C. TAYLOR**

*General Manager for Canada*

# Jesu, the Jew

By RAY LEWIS

What is this cry,  
"The Jew! The Jew?"  
What is this hatred  
Which we view?  
Yon Christian points  
At me, at you,  
"The Jew! The Jew!"

What is there in my tread,  
The carriage of my head?  
My eyes are black,  
His eyes are blue,  
But his face and mine  
Are of the same hue,  
My body has grown  
As his body grew,  
Measure our height  
From head to shoe,  
The Christian! The Jew!

"A hair divides  
The false from the true,"  
Is it only a hair  
'Twixt the Christian, the Jew?  
Perhaps 'tis the hair  
Through which hatred grew  
Of the Jew! The Jew!

Is it only a hair  
We do not balance?  
Or is it a snare  
With which we have dalliance?  
What is it? What is it?  
If we only knew:  
What is this cry,  
"The Jew! The Jew!"  
Who is this man  
They say we slew?  
'Tis Jesu.

Why do they march  
With a heavy cross?  
What is their ikon,  
Gold or dross?  
Why do they curse  
While bewailing their loss?  
They curse me,  
They curse you—  
Has the world gone mad  
Because of a Jew?

They curse the living  
And worship the dead.  
Is it for 'this  
The Jew has bled?  
A bit of clay,

An urn of dust,  
Where is the Christ  
In whom we shall trust?  
O God, our Father,  
They say we must  
Kneel to a Jew?

O Jesu! Jesu!  
If you only knew  
That bone of your bone  
Would be broken in two  
Would you have spoken,  
Have ripped off the seal  
Of the hidden truths,  
The Christ to reveal?  
Would you have spoken  
If you only knew  
The fate of your kin?  
"The Jew! The Jew!"

Oftimes I have wondered  
How Christ could arise  
From the flesh of a Jew,  
The Jew they despise;  
The bread and the wine  
They spiritualize—  
The blood of the Lamb,  
How much blood has flown,  
How many ewe-lambs  
The Slaughter has known  
Since the work of The Christ  
Has been left undone:

What have you made  
Of the Christ, we ask,  
We whom you call  
The Jew?  
That you weep  
At the foot  
Of a cross  
Is the world's loss,  
And a greater sin  
Than the sin  
Which did win  
For you A God.

The Christ knocks  
At the door  
Of your church,  
Your preacher,  
Your teacher,  
Will you let him in?  
No one hears  
Through the din

A Celestial Hymn.  
The Voice of the Resurrection  
The God within.

For two thousand years  
His message was lost,  
From Christian to Christian  
It has been tost  
But in Jewish tears  
It has been washed—  
O Jesu! Jesu!  
What have they done  
With The Christ in you?

Cleansed of its Jewish hate  
It shall rise  
To its estate,  
Freed from all guise—  
What is this truth  
We bring to you?  
The Prophet of Youth,  
The Jew! The Jew!  
The Prophet of Spring,  
Sing! Sing!

"Hail to The Christ  
Born in a Jew  
If in one Jew  
Why not you?"

Jerusalem has fallen,  
Build, give,  
Hate is dead,  
"Let the dead  
Bury their dead."  
We live!  
The Christ liveth,  
Not by the bread,  
Not by the wine,  
Of the sacrament,  
But by the sign  
He giveth in you  
The Christian! The Jew!

Behold an angel  
From the heaven brings  
A new heart to Humanity,  
A heart on wings.  
From lowly cradle,  
From persecuted race,  
This Christ of Christmas Day  
Hath brought with him God's Grace:

Hail to The Christ  
Born in a Jew,  
If in one Jew  
Why not in you?







Alice Calhoun

**Vitagraph Star, Appearing in "*Pampered Youth*"**

Extends Christmas Greetings and Best Wishes for a Happy New Year

Go. gle to all Canadian Exhibitors.



## Merry Christmas



O THOSE who have with us weathered the years of circumstance, I say God rest ye merry gentlemen; and may this Christmas find ye arrayed around a festive board laden with fruits of soil, with spices, and that anodyne of cheer which makes hearts turn to song, laughter and quips, warmth and good-will welcoming the Yuletide, the promise of a new and happy year.

Be light of heart good friends, this is the day when Man makes holiday, forgetting all the ills to which the year gave birth, since One was born on earth, whose promise shall always give hope to Man that Man shall not like beast descend, but like a star take wing for flight, hope, build, grow, give, live his life so that when he has passed away, two thousand years maybe, Mankind remembering him, his spirit of fair play, shall bless the day which gave him birth as Man doth bless this Christmas Day.

The Soul Man's profit is; and all things which destroy its fibre, narrow its course, or hold it weighted down to earth with greed of gain, or all the lusts of power to possess that which the eye beholds externally, are as the dust which the winds blow away. Man knows not when a Great Wind shall come; and wrapping him within its folds carry him to where The Eternals reign; and of all his gain but two possessions shall remain, his soul, the memory of deeds for good or ill he manifested when he moved as man on earth.

Be merry gentlemen, God rest ye well. Enjoy the gift of life with reverence; and as ye hope no man will do ye ill, do no man ill. The earth hath room for all, crowd no man out, rather be chary of the space ye fill; but lest we grow too serious of thought this Day of Days, I drink the health of all; and wish to friends and enemies, if there be enemies who wish us ill, a Merry Christmas with a right good will.

—RAY LEWIS.





# *Christmas*

A N D

# *New Year's Greetings*

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Interesting Announcement  
of Vital Importance  
to all Canadian Exhibitors





# THE Films of 1924

by HECTOR CHARLESWORTH



**T**HOUGH I cannot speak as an authority acquainted with every detail of motion picture industry, it seems to me that whether considered as an industry or as a combination of pictorial and mimetic art the motion picture business made a pretty good showing in Canada during the year drawing to a close. It has brought forth a number of very fine super-films, which constitute a full evening's entertainment and in many theatrical zones are "routed" as first rate dramatic attractions. It has also revealed a number of very excellent dramas of the shorter type to form the chief features of mixed programmes.

A number of film-plays I shall mention are of course only to be classified under the heading "1924" because they failed to be shown in Canada until this year. In certain cities of the United States they would come under the heading "1923." The New Year's week in Toronto for instance started off with one of the greatest; the film version of Victor Hugo's "Hunchback of Notre Dame." That was a remarkable achievement in more respects than one. The manner in which the architecture of the famous Cathedral itself and of Mediaeval Paris was reproduced; the handling of the crowds; and the weird, romantic glamor of the whole production; were unforgettable. But it was most remarkable that through the genius of Lon Chaney, a hero of most repulsive appearance was to hold the interest and sympathy of audiences for a full evening. Though violence was done to Victor Hugo's tale in allowing Esmeralda to live instead of relinquishing her to a cruel death, the change was one with which everyone trained in dramaturgy and the psychology of audiences will accept as wise. There is no instance on record of a great work of literature handled with more reverence by adapters and producers.

Film plays of the vaster order became numerous in the autumn season. There was "The Ten Commandments" which will be seen for the first time in many parts of Canada in 1925. Curiously hybrid in its combination of such majestic events as the liberation of the Children of Israel from the bondage of Pharaoh and the delivery to them of the Ten Commandments; with an ordinary emotional domestic drama. So far as the Egyptian part of it went the archaeological research involved and the sumptuousness with which an ancient civilization in what was literally an age of gold, constitute an unparalleled achievement. It was impossible but that any modern aftermath, however fine, should prove a let-down, but in the matter of acting, few films have presented so remarkable an array of talent as the cast headed by Theodore Roberts who enacted Moses.

For gripping power, novelty and romantic appeal it would be difficult to surpass "The Sea Hawk," founded on the tale of the same name by Rafael Sabatini. Sabatini, as "Scaramouche" proved, has suddenly become a name to conjure with. The history of "The Sea Hawk," is extraordinary. First published in 1915 it fell absolutely flat and sold only 2500 copies. In 1923 the success of "Scaramouche" and "Captain Blood" led to the publication of a new edition and sales have run into millions. The film version drags at the outset, but the magnificent realism with which the sea fights are

depicted and the freshness of the whole tale combined with wonderful photography have won it phenomenal success. The casting was uneven but Milton Sills and Wallace Beery, a perfect contrast may be said to have added much to their reputations thereby. As one writes "Captain Blood" another very fine film also with superb sea effects is being presented. It lacks the sentimental appeal of "The Sea Hawk" but gives a fine opportunity to Warren Kerrigan in the title role.

No film has been made to surpass "Monsieur Beaucaire" in beauty of scene and movement, elegance, taste and casting, and all that in a pictorial sense delights the artistic mind. Yet with so renowned and popular a star as Rudolph Valentino it failed of popular appeal for a reason known to all expert playwrights, namely the hero did not marry the girl he went through the hair-breadth adventures to win. The expert who made the Messenger's operatic version of the old novel were guilty of no such error; and avoided the let-down involved in changing heroines at the close of the play.

Another super-film that bids fair to outlive all these is Douglas Fairbank's "Arabian Nights" dream "The Thief of Bagdad" which proved a wonderful series of magical visions executed in the most cunning and beautiful manner. It is not exclusively Arabian in inspiration. A large part of the adventures in the second part come straight out of the "Nibelungen Ring" of Wagner and have been cleverly adapted to the Oriental setting. Since fairy tales survive longer than any other form of literature and are more deeply loved; "The Thief of Bagdad," miracle of the ingenuity that it is, seems likely to outlast all other productions seen in 1924.

These vast productions by no means exhaust the list of impressive films. There were two that were beautiful in the reproduction of old English scenes and in vivid romance. Mary Pickford's "Dorothy Vernon of Haddon Hall" sacrificed stateliness of the Elizabethan scene to comic effect to some extent. But the film version of Mrs. Burnett's famous romance "A Lady of Quality" was in detail and elegance a fine achievement, seen by too few since it was released here in midsummer. It also put Virginia Valli on the map as a romantic actress.

For sheer finesse no modern film has so impressed seasoned film-lovers as Ernst Lubitch's production "The Marriage Circle" with four very talented artists Florence Vidor, Marie Prevost, Monte Blue and Adolph Menjou. It created an appetite for more Lubitch films and these were forthcoming in "Forbidden Paradise" with Pola Negri and "Three Women" with Pauline Frederick, the latter unduly mutilated by the censors. Charlie Chaplin's "A Woman of Paris" with Edna Purviance, proved stimulating and interesting. Another Parisian tale, rather overstrained and improbable but nothing more interesting from the standpoint of expression and finesse than Gloria Swanson's performance in "Manhandled." It convinced me that she is one of the real artists of the screen, who like Mrs. Fiske has the gift of making anything she touches interest-

(Continued on page 20.)



## Pictures in Maritimes

By ALICE FAIRWEATHER



THE year has been a particularly brilliant one as regards fine pictures and the names of "The Covered Wagon," "Monsieur Beaucaire," "Captain Blood" and "Beau Brummell" instantly springs to one's mind. Asked by The Digest to make a personal selection, I request that it will be regarded as strictly personal, for to me the picture with the most appeal was "Ashes of Vengeance." My choice may not be agreed with by others but it just happened that the clean story, clever and good looking stars, lovely scenery and historical setting satisfied my romantic taste. Next came "Monsieur Beaucaire," for perhaps the same reasons, while in "Captain Blood" I witnessed the finest sea story I've yet seen.

There are numbers of other really wonderful pictures which have greatly delighted me. I am deeply grateful to the Motion Picture Industry for taking me away frequently from a world that is often sordid and full of material things into realms of Romance, Humor, Beauty and Art.

It was Vitagraph Week at the Queen Square Theatre recently and indeed more, than a week for no less than three of their wonderful pictures were shown at this popular theatre. "Behold the Woman" opened the week followed by "The Beloved Brute." Three days the following week were given to "Captain Blood"—an event to which many picture lovers have been looking forward to and which drew large crowds.

The Imperial Theatre is staging for a week with its programme a review staged by the Loyalist Chapter Imperial Order Daughters of the Empire. This Chapter made its reputation during the war for splendid amateur Reviews and in this short Reviewlet have lived up to their former triumph. There are pretty dances, funny songs and a clever finale filled with local hits which convulsed the audiences. "Manhattan" is the feature picture for the first of the week.

Mr. Golding kindly allowed the use of the Imperial Theatre recently for two events both of which took place

on Sunday afternoons. One was a concert given by the City Cornet Band on the occasion of their fiftieth anniversary the proceeds from which went to the Civic War Memorial Fund. The second afternoon was devoted to a talk on Imperial Unity given by Miss Hubbell illustrated with pictures.

A unique stunt was worked by Charles Johnston recently. Each person attending the theatre received a key. One key fitted the lock of a treasure chest which was placed in the lobby of the Theatre and which contained a bag of gold. This attraction proved an excellent one and lent itself to picturesque advertising in connection with the chest bag of gold and lucky key.

### VITAGRAPH

AND "This Woman" is well worth beholding for in every scene in which she appears Irene Rich, who stars in the Stuart Blackton Production, gives pleasure by the beauty and grace of her personality and the cleverness of her setting.

The story, an adaptation of one of Phillip Oppenheim's popular novels tells of the love of a recluse for a woman who breaks into his retreat. Two brothers John and Stephen Strangeway live in the mountains with only a stolid valet for company. The nightly toast of the brothers is "Confusion to all women" so it was not all unmixed pleasure to the elder brother Stephen, (Anders Randol) when Louise Maure, (Irene Rich) was left at their door by a motor accident. John Strangeway, on "Beholding This Woman" who is a moving picture actress—immediately forgets his aversion to all women and soon after follows Louise to Hollywood where he enters into competition with a man of the world Eugene de Seyre, Louise' old lover, (Harry Meyers.) Love conquers in the end aided by the loyalty of Sophie "a true pal" (Marguerite de la Motte) whose vivacity and daintiness adds greatly to the picture. Rosmary Theby is the vamp introduced as Calavera the dancer. Included in the picture are scenes taken in the Motion Picture studio which are a treat for the uninitiated.

One hardly knows where to begin

to point out the excellencies of this production. It is interesting from start to finish—has the beauties of Californian scenery, the excitement of a plot and counter plot, the thrill of a glimpse into Hollywood and above all the satisfaction of a cast which it would be hard to excel. Each in his or her part are perfect from the principals to the Chinese maid and valet whose expressions are so varied and the way in which they enter into—the feeling of their employers so charming. Even the clergyman in the wedding scene, is a real one and only marks again the careful manner in which a Vitagraph production is staged.

Miss Rich wears beautiful costumes and is so easy in her part yet portraying so well the struggle between the fascination of the worldly lover and the real man John Strangeway (Charles Post.) Some of the very finest moments in the picture are those in which the little Sophie appears. Her concealed love for Strangeway, her devotion to her friend, her gaiety and sincerity are admirably handled by Marguerite de la Motte. Some wonderfully beautiful dancing is introduced by Rosmary Theby. Charles Post who is 6 ft. 6 in., is splendid in his calm acceptance of situations as well as in the tenser moments.

Ira H. Cohen, special salesman for the Fox Film company, Toronto, has completed a successful tour of western Canada.

Ed. Saunders, representing Metro of New York, called on the Winnipeg representative, Ted. Gould recently, on the way home from California.

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and a

Happy

New

Year

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# THE EXHIBITOR'S PLACE IN THE SUN

By SIDNEY S. COHEN

Reprinted from the "Exhibitors' Herald"

(Continued from issue of Dec. 13th)

WITH deposit moneys behind them, producers felt emboldened to go into the market for stars and to promote companies on the strength of the star's reputation. Stars of lesser brilliancy were press agented heavily, and via the over advertising route attracted the public eye to an extent that their qualifications did not merit. This naturally caused an abnormal inflation of salaries, a most unhealthy condition, and one from which the theatre owner suffers even to the present day. People with virtually no capital were enabled to form companies to promote and finance the same on the "deposit" moneys collected from theatre owners. Even many of the producers, especially those who tried to do business on sensible and legitimate lines, suffered from the chaos and confusion caused by this continual temptation of "stars" and would-be stars. It was not uncommon for players to become dissatisfied in the midst of a production and "quit" temporarily. Only after their salaries had been "adjusted" by a substantial increase would they then condescend to go back to work.

All of this led to wildcat promotion schemes of every conceivable sort to such a far-fetching extent that a separate article or articles would be required to deal with it. Suffice to say that this hydra headed monster—Fake Movie Stock Promotion—still occasionally rears one of its abhorrent heads to tempt the theatre owner as well as the general public; and it has only been through the eternal vigilance of our national theatre owner organization that this danger has been kept in leash to the extent it has. We mention particularly here the case of a woman member of the family of a United States congressman who had \$20,000 in cash returned to her through the efforts of the Motion Picture Theatre Owners of America for the same amount of worthless motion picture production stock that had been sold her.

\* \* \* \*

THE "program" and the "star" system has now been followed by the so-called "block booking" system, a real menace which is engaging our most earnest attention at present. This is a very much graver ill, as will be seen presently. Most of the "big" film companies—all the producer-distributor-exhibitor companies—demand that Theatre owners buy pictures in blocks "sight unseen." The gravity of this evil cannot be exaggerated. Frequently the aggregate rental asked for and obtained for a large group of



pictures sold on the "block booking" system is so great that in case of the failure of these unknown pictures to please the public, the resultant loss to the theatre owner is a very serious one.

The "block booking" system undoubtedly tends to lower the average of quality in features thus merchandized and thus unfavorably affect all screen entertainment. This puts a premium on the common-place and mediocre film. Pictures thus made cannot be honestly made, for this is true of every line of endeavor where payment is made in advance, and this is practically what occurs under this system. There is not the urge to put his "best foot forward" on the part of the producer when he has already sold "Tempted Husbands" (adapted from the famous novel, "The Cow Herd") to the theatre owner before he has selected his cast or his director or has any approximate idea of its release date. Then, too, there are many instances of features specifically bought by name which are never delivered as such; and either never reach the theatre owner at all, or are sneaked into a new batch of pictures under another name, or—worse yet—are sold to his competitor under the new title.

THIS "block booking" policy springs from a clearly monopolistic motive. The desire is to tie down the theatre owner by monopolizing his play dates, excluding the other fellow's product. One of the largest producer distributor-exhibitor concerns pretends to require play dates on its large block of pictures immediately upon the signing of contract. Any owner of an average theatre knows that this is not feasible, if not manifestly impossible, for these dates (or rather, the latter of these dates) are some six or seven months in the future.

The buyer of "block booking" pictures is expected to feed his audiences on stuff that is to last him for months. Like the country grocer, he is expected to fill his shelves with a great supply of canned stuff. His audiences may not like it, but the gain of the producer is sure and immediate, even if the methods employed in securing it are unsound economically and unfair from a business point of view. It is the obvious intention of the "block booking" system to shut out the independent producer, to put a damper on initiative, to discourage and kill the import of good pictures from abroad and to possess the market to the exclusion of everybody else. Such a system poisons the air of the industry and makes breathing for the theatre owner very hard indeed. We cannot imagine the thought of merit entering into the "block booking" system, because merit—in the show world, at least—lives by public favor, and many of the pictures contracted for under the "block booking" system are wholly untried, untested and even unmade. The burden of risk which should be on the producer, because he stands to win most if the picture is good, is shifted from the producer's shoulders to the broad back of the theatre owner.

(To be continued)

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Jan. 18 SMOULDERING  
FIRES

Jan. 25 THE HURRICANE KID

Feb. 1 O H , D O C T O R !

Feb. 15    S E C R E T S    O F  
THE N I G H T

Mar. 1 THE MAD  
WHIRL

May McAvoy, Jack Mulhall, Barbara Bedford,  
Myrtle Stedman and George Fawcett. From  
the story "Here's How" by Richard Washburn  
Child. Directed by William Seiter. A  
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Released

May 3 FIFTH  
AVENUE  
MODELS

Starring Mary Philbin and Norman Kerry,  
with Rosemary Theby, Joseph Swickard,  
Rose Dione and Jean Hersholt. Based on  
the novel "The Best In Life" by Muriel  
Hine. Directed by Svend Gade.  
A Universal Jewel

A Universal Jewel

May 10                    U P    T H E  
                                 L A D D E R

Starring Virginia Valli, with Forrest Stanley, Holmes Herbert, Margaret Livingston, George Fawcett and Priscilla Moran. Owen Davis' Big Broadway Stage Hit. Directed by Edward Sloman. Universal Jewel

May 24 HOUSE PETERS  
in  
OVERBOARD

From the novel, "Head Winds",  
by A. M. Sinclair Wilt.

A Universal Jewel.

May 13 SADDLE HAWK

Starring Hoot Gibson, with Marian Nixon,  
Josie Sedgwick and G. Raymond Nye. Directed  
by Edward Sedgwick. A Universal Gibson Prod

June 7      D A N G E R O U S  
                 I N N O C E N C E

Laura LaPlante and Eugene O'Brien.  
Based on the novel "Ann's An Idiot" by  
Pamela Wynne. Directed by William Seiter.  
Universal Jewel.

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*For Independence and Prosperity*



# The Best Picture I Have Seen This Year

By JOHN J. CONKLIN



THE year 1924 has not been a very successful year financially with the motion picture houses of Winnipeg. This has been put down to the large number of people who have left Winnipeg during the past few years to enjoy higher wages in United States but who are now gradually drifting back to the city. The pictures presented at the various theatres have not been of the high standard of 1923, the year the highest range of production was reached in the studios. Of all the presentations that of "The Sea Hawk" ranks first, for the first place in story, artistry, continuity and lightings. It was beautifully produced, had a very fine cast all of whom were well placed in the cast and in every way this made money for every exhibitor who showed it. "The Covered Wagon" was also regarded as one of the best. Of course in the west it did not have the same romantic, mystic appeal it would have farther east, but it was carried out on such a large scale and had a gripping story, a very excellent cast and many beautiful long shots, with an abundance of thrills to make it very strong in its general appeal. Doug. Fairbanks "The Thief of Bagdad" like "The Covered Wagon" was shown at \$1.50 top and had all the embellishments of a road show to entrance an audience. It drew very large audiences at the high prices and was regarded as fine as anything Fairbanks has ever done. It was an elaborate production and its Oriental environment was not tiring. Mary Pickford in "Dorothy Vernon" was also very

well patronized but this star has not got the appeal she once had in this city, and it may surprise many, but large numbers of her sex have not seen one of her pictures since, in Winnipeg she married Fairbanks. The crowds that once swarmed to see her, are thinning away when her productions are presented here. "The Ten Commandments" has not yet been shown in Winnipeg and there are no dates yet arranged. "America" one of Griffiths' new productions has not been shown either. None of local exhibitors feel that the historical story will go as well in a city so intensely British as Winnipeg is, and have not accepted any of the inducements placed before them. Harold Lloyd's "High Sky" was a remarkable drawing picture but the subject was not as refined as those Lloyd generally puts out. However the strength of the comedy was there and it drew capacity houses and is in great demand. Buster Keaton's "The Navigator" is regarded here as one of the best comedies of the year and drew well. "Monsieur Beaucaire" with Rudolph Valentino lived up to all the extravagant things said about it and the fine cast and the splendid conception they had of the story, sent it over with a bang. The production was of the highest standard. "Beau Brummell" in which John Barrymore appeared, was also extremely well done and was regarded as one of the best of the season. While the personally directed picture of Charlie Chaplin, "A Woman of Paris" was shown for the first time early in the year, it is recognized as one of the best pictures ever made and did a big business for every exhibitor who handled it. Among others



"Savage Line," an Educational-Christie comedy, has to do with Matrimony vs. Missionarying, with the aid of Jimmie Adams, Matrimony wins out.

which stand out are "Daddies," "The Marriage Circle," "The Man From Brodneys," "The Acquittal," "The Hunchback of Notre Dame," one of the highest quality; "Girl-Shy," "The White Sister," only it was a little too weepy; "Wild Oranges," "Scaramouche," a very rare production and one that drew crowds everywhere it was shown; "Long Live the King," "The Heart Bandit," "Anna Christie," "The Hill Billy" with Jack Pickford splendid in his work; "His Children's Children," and "Manhandled."

## THE FILMS OF 1924—Continued from Page 9.

ing. The gifted performer Ramon Navarro and his associate Alice Terry had good parts but a weak play in "The Arab," thought the Tunisian photography was interesting. Similarly Bebe Daniels in "Revelation," based on Mabel Wagnall's legendary tale "The Rose Tree of a Thousand Years," had a play that depended more on charming mise-en-scene than on sustained interest of story. A Parisian tale, rather overstrained but well done was "The White Moth" with Barbara La Marr and Charles de Roche.

The triumph of color photography after long years of experiment was finally demonstrated in "The Wan-

derer of the Wasteland" and also in the Egyptian scenes of "The Ten Commandments." One of the best of the smaller plays which lay no claim to great pretensions was "Worldly Goods" with Agnes Ayers and Pat O'Malley. There were also several very good comics, although Charlie Chaplin the old master of film comedy was heard of only as a producer. But Harold Lloyd, ever charming and magnetic, was capital in "Girl-Shy" and "Hot Water." For exhilarating fun, backed by good taste, Douglas MacLean in "The Yankee Consul" was admirable; and another splendid comic was that of Buster Keaton in "The Navigator."

## Manitoba Exhibitors Combine to Eliminate Amusement Tax

The Manitoba Exhibitors Association, Helmer N. Jernberg, president, has started a vigorous campaign to arouse public opinion against the Amusement Tax and to assist the theatres in pressing on the government that the time has arrived to abolish the impost on all patrons of Manitoba Theatres. The legitimate and the vaudeville theatres have joined the picture houses, and Fred W. Crosbie has been appointed special representative to visit all centres and

urge the managers to unite with Winnipeg and organize their district against the tax. The amount taken from the public is ten per cent of the admission and the association wishes all the taxes abolished on 50 cent and under-priced tickets. So far the Manitoba government has not favored any representations placed before it on the subject by the exhibitors and the theatres have decided to campaign in the province to arouse the people against further payment of the tax.

## Committee Public Relations Co-operating with Hays' Organization

THE Committee on Public Relations, which works in cooperation with the Motion Picture Producers and Distributors of America—the Hays' organization—is about to take a very definite step towards supplying the increasing demand for children's matinee programs which has been coming from all parts of the country.

After many months of study and the examination of thousands of long and short subjects, about 100 complete programs suitable for children have been selected and within a short time will be available for showing in all the key cities.

At the last meeting of the Committee, a sample children's matinee program was screened and met the approval of the Committee members who were present and who have an especial interest in the plan of having motion picture showings exclusively for the very young folks.

This program consisted of "Seven Swans" (a 5-reel Paramount subject) a 2-reel comedy, "The Balloonatic" (a First National — Buster Keaton subject,) and a Fox 1-reeler, "A Dutch Treat."

That is a typical example of the sort of program which will be given at the children's matinees, the first of which will be held shortly in Atlanta, Ga. It is proposed to have one feature subject, one comedy and a one-reel filler in each program.

Another sample program includes 5 reels of "Where the North Begins" (Warner Brothers;) 2 reels of "Snooky's Treasure Island" (Educational,) and one reel of "The Spider" (Educational.)

Still another includes the famous Chaplin-Coogan classic "The Kid," accompanied by "Frogland" (a Fox 1-reeler,) and the single reel Educational subject "The Bee."

All the companies making up the

Hays' organization have cooperated heartily with the Committee on Public Relations in getting together these programs. The feature subjects are not exactly new, it is true. Indeed, most of them have been withdrawn from general circulation. So that there need be no fear on the part of exhibitors as to unfair competition.

It is realized by the thinking and forward-looking members of the Committee on Public Relations that all pictures cannot be made solely for juvenile consumption. If they were, the grown-ups would not attend the theatres, and if exhibitors had to rely for patronage on the children, they would soon go out of business.

Nevertheless, there has been much criticism on the part of the unthinking along this line: "The movies are evil because there are many of them which our children should not see." But this mental attitude has not been held by the good people who have been cooperating with the Hays' organization and, therefore, they set about trying to arrange the experiment which is shortly to begin.

The operation of this plan has been worked out in detail. Special containers have been prepared which will hold a complete program—the feature, the comedy and the one-reel instructional subject. These reels will be frequently owned by three different companies but they will be kept together in the one container and will be handled physically in one exchange center in each key city.

The admission price for the children, it is stipulated in the contracts must not be above 10c. Attractive rental prices have been arranged for these programs, so that the exhibitor may fully clear the expenses incurred by this good work and perhaps in a majority of cases he will make a reasonable profit as well as aid in winning thousands of good friends and future patrons for the industry.

**We Wish You A Merry Christmas**

**TORONTO ELI MACEY SIGN CO. LTD. CANADA**

**and A Happy New Year**

**Your resolve for 1925 should be to "Blaze Your Trail"**





# THE BEST PICTURE I HAVE SEEN THIS YEAR

By S. MORGAN-POWELL

**M**ONTREAL, Dec. 24—It seems to me that any opinion as to the best picture shown in Montreal during the year now drawing to a close ought to be based upon some definite idea as to character, for there have been two pictures so far excelling all others; and yet so widely different in type and in achievement, that while I would give the palm to one for certain qualities, I should be compelled in fairness to exalt the other upon an equality of excellence for other qualities fully as outstanding.

Obviously I refer to "The Sea-Hawk," in the one case, and to "The Thief of Bagdad" in the other. Now "The Sea-Hawk" is a magnificent pictorial version of a famous novel, while "The Thief of Bagdad" is a magnificent pictorial version of one of the Arabian Nights entertainments. But it is impossible to compare the two, or to set one against the other for judgment as to superiority, for the simple and obvious reason that in each the producers have striven for a definite achievement and in each they have attained success along such widely divergent lines as to preclude any possibility of logical or practical comparison.

"The Sea-Hawk" is what one might call a legitimate picture production. "The Thief of Bagdad" is a picture-phantasy. The former called for great seascapes, realistic scenes of sea-fighting between vessels of a type long forgotten, costumes of bygone days and acting of a consistently high type, as well as the most careful character-portrayal. And it received all this. It was a triumph of pictorial interpretation. For once the design and intent and method of the novelist were faithfully represented on the screen. The story gained in the actual visualization of scenes that were of necessity described—but described with a wonderfully vivid pen—in the novel.

\* \* \* \*

I cannot think of any other picture in which the producers have adhered so strictly to the original plot—certainly none in which there has been manifest such an utter absence of effort to improve upon the original. It is difficult at any time to improve upon Sabatini, and it was an excellent thing to concentrate all energies upon as realistic and as atmospheric a screen version of a great story as possible and avoid any changes. By so doing the producers accomplished something far greater than mere spectacular values. They proved that it was not only possible, but practicable and consistent with the highest degree of artistry, to follow the original author without seeking any process of infiltration of screen ideas. This was needed, in view of the many ghastly failures that have attended previous efforts to go the author one better by the introduction of unnecessary and unsuitable detail.

There were one or two faults in "The Sea-Hawk"—faults so obvious that one wonders still why the producers never noticed them during the making of the film. For instance, there was the detail of the galley oars in the scenes upon the sea where the slaves were rowing the huge galleys. The scenes in the waist of the vessel were marvellous—the banked oarsmen, their herculean efforts to pull the giant sweeps, and the realistic over-

seers with their whips. But why did the producers forget to arrange so that all the oars dipped into the water? Only the lowest rank of oars touched the water. The others simply swept the air above it, to futile purpose. It would have been an easy thing to have adjusted the banks of oars so that the galleys would have been complete and faithful models of the old galleys in the most important naval essential. But somebody blundered, and the result is that the oars are seen sweeping the air instead of the waves.

\* \* \* \*

Again—and this also is a fault that ought never to have been committed—in the slave market scenes, the slave upon whom all interest is centered appeared fully as cheerful and as contented as she did when in her old English home. It was not so much a matter of acting as of physical qualities—the arrangement of the hair, and other details that any woman would have noticed, had she been consulted about it. Of course, when one sees a man go through some herculean efforts upon the screen, such as plunging into a river and rescuing the heroine, and then both hero and heroine appear a few moments later with their hair immaculate and their clothing hardly damp, one merely smiles. It is one of those ludicrous inconsistencies we have come to associate with the screen and expect to see so long as the present interests govern the majority of productions. But for such a great achievement as "The Sea-Hawk" to contain such an elemental blunder seems to point to a grievous oversight somewhere.

Despite these faults, however, the picture was a remarkable one, alike in its fidelity to life, its conviction of action, its dramatic proportions, and its wonderful blending of realism both in action and in settings. It stands out incomparably the greatest picture, not only of this year, but of any year since "The Four Horsemen" as a pictorial representation of a stirring tale.

\* \* \* \*

But when we turn to "The Thief of Bagdad" we find equal excellence in almost every direction. Only we have the element of phantasy introduced, and that permitted the producer to do a great many things he could not possibly have done in such a film as "The Sea-Hawk," even had he wanted to do them. In "The Thief of Bagdad" the element of mystery, of the supernatural, of illusion, is by far more important than that of acting. Had the acting been poor in "The Sea-Hawk," it would have ruined the picture. But indifferent acting would hardly effect the main appeal of "The Thief of Bagdad," for the great majority of people, because that appeal is directly and overwhelmingly to the eye and the imagination.

I do not suggest that the acting in "The Thief of Bagdad" was indifferent. As a matter of fact, it was surprisingly good even in minor roles. But the picture did not depend for its success even partially upon the acting, in so far as its presentation of the marvels of The Arabian Nights was concerned, it depended upon the extent to which illusion could be made plausible.

(Continued on Page 23)

# A Merry Christmas and a Happy New Year

This Greeting is so old that it hardly seems to carry enough sincerity behind it, but I want you to know that I really mean it.

I hope that this Christmas will be the Merriest Christmas you have ever had; and that all through 1925 you will experience the greatest success of your career.

May you get and hold on to everything you want or need.

JOE PLOWRIGHT

*(Producers' Distributing Corporation)*



## BEST PICTURES I HAVE EVER SEEN THIS YEAR—Continued from Page 22.

And here it transcended anything that has ever been attempted upon the screen hitherto. It was in itself marvelous—not only as an effort to give pictorial form to phantasy and the wildest flights of imagination, but also as a triumph of illusion so complete that it left everybody wondering how such things could possibly be achieved, even while everybody knew that there was some explanation of mechanism, of trickery, of photographic mechanics, behind the whole.

There was, moreover, one quality in "The Thief of Bagdad" without which the illusions would have had an appeal confined mainly to the young. That quality was one of poetic atmosphere, or romantic imagination, of the mystery and beauty of the Orient. There were no false notes to be detected. The only thing that struck me as one that might have been improved upon was the Winged Horse. He was obviously a trick horse. But even that had its humorous side. And the Magic Carpet

was such a complete and irrefutable marvel of illusion that one could forgive a great many more weaknesses than the Winged Horse revealed.

For breadth of conception, design, and execution; for beauty of setting; for consistency of atmosphere and upbuilding of amazing climax, this film stands in a class apart. There has been nothing like it before. There is not likely to be anything like it again—at any rate, not for a long time. It was fully as great an achievement in its way as "The Sea-Hawk," and it possessed the double merit of wonderful production and originality of conception and execution. It is upon that note of originality, perhaps, that one would dwell longest, if one were compelled to award the honors for the year as between the two films I have named. But I prefer to divide my award. If the New Year gives us two pictures that approximate to these in beauty and in artistry, it will give us something very fine indeed.





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*During 1925*

*Before Buying Pictures Read The Digest Advertising Pages.*

# Putting More Sense Into Censoring Pictures

By DUNCAN G. MacINNIS

(Continued from issue of Dec. 6th)

When a man is instructed to look for trouble there is the danger that he will find it. He is paid to criticize and eliminate scenes which are in his estimation, unsuitable for the public to see, and, as Disraeli said, "It is much easier to be critical than correct."

Just as in the play, "A Pair of Spectacles" in which there were two brothers, one of whom was a fine, understanding cheerful man, and the other was grouchy and disagreeable. One day they got their spectacles mixed. As soon as the cheerful chap had put on his brother's spectacles he began to see things in the same light that his brother did. He was unpleasant as he had been charming. Without cause he began to accuse his dumbfounded butler of stealing from him. That is apt to be the trouble when a man puts on the censorship spectacles. He is apt to forget his own fair mindedness, and his knowledge of the likes, dislikes, and the needs of his fellow men.

With eight boards this danger is eight times as great as it would be with one central board.

Imagine a man going into business to market an entirely new product. There may have been other articles that are similar to this one, but it has properties that are distinctly peculiar to itself. Will the business man immediately mortgage his home, sell his securities, and invest all to flood the market with that product, or does he first feel his way to discover how the article will be received? If he is a good business man, and using his own money, he will hesitate to risk everything in an untried venture. By multiplying the hesitancy of that man by the difference invested in a small business and

the average feature film, it will be understood what care is taken in producing a picture. The producers cannot afford to take the risk of tying up hundreds of thousands of dollars of their own money, as little is borrowed, in a picture that would be banned or badly cut down by the censors.

The legitimate producers understand that from a moral viewpoint the pictures that are free from suggestiveness are the most successful. It is a matter of record that the greatest success in the history of the screen have been free from taint. The risqué story may attract comment for a few days, but then it dies suddenly. As was said previously, when a censor treats a picture rather harshly, it is a signal for the movie fans to patronize that picture. At a meeting held in New York not long ago, an association of producers agreed that:

"A thread of good running through a story is not sufficient. The texture must be all good in the effect that the picture is to be all good."

To these companies a central board in Canada would be a godsend. Good pictures would be passed quickly, and without further trouble would be released in every part of the country. On the other hand, the present system is of much more value to the bad film. Even if a film be really bad, at least one or two of the censors may be persuaded to give it license. A central board would have greater control over good and bad pictures.

A Canadian chief censor gave as his solution of the problems of the future:

"To stop objectionable films being exhibited, is, after all, not the best way to improve motion pictures as a whole. We must try to educate the

public taste so that it will demand better pictures and reject the base."

To the public, this chief censor claims should demand good pictures, does at least want to get complete ones. Surely there is some way, even if provincial censors must be maintained for time everlasting, that a film can be cut to preserve its perfections. The fan pays to see pictures which he expects to be coherent and artistic, the best the distinguished actors and unlimited capital can produce. But, in Canada, and in one province in particular, about one-third of the films are so cut that they cease to have much entertainment value.

Were the same fan to be reading a book and find a page torn out here and there, to be watching a stage play and have the curtain fall just before the act climaxes, or to buy a painting and have an objectionable part cut out, or passed over, he would be furious. Yet, in most pictures he sees the same thing happen. It is not unusual to see the scene suddenly stop and leave the action suspended in mid-air, as it were, and then to see the picture go on in another scene. Just as the elimination of a paragraph from a well-written story mars it, so does the cutting down of a film.

A Toronto dramatic critic tells about one film that showed very noticeably the hand of the censor. The picture had been quite perfect to about the middle of the fourth reel, when the villain suddenly disappeared, and did not show up again. The critic concluded that the censor had murdered him for some offense against the standards.

Certainly some change in Canada could be made to very good advantage. Other countries, and Australia in particular, have proved that better projection, more efficient and less costly service, and more encouragement to industry and trade, can be given by a central moving picture board.

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## "K—The Unknown" Universal Jewel Has Premiere Cameo, N. Y. City

**"K—THE UNKNOWN,"** Universal current super-feature release, starring Virginia Valli, supported by Percy Marmont, had its Broadway premiere recently in the Cameo Theatre, where it played to standing room, and established an enviable reputation for Universal among New York picture fans.

The picture is an adaptation from the Mary Roberts Rinehart novel, "K," one of the best sellers of a year or so ago. It is a Harry Pollard Production, directed by the man who made the first "Leather Pushers," "Sporting Youth," "The Reckless Age" and other Universal successes.

"K—the Unknown" is the ninth of Universal Fall Jewel releases. It was put into screen form by a trio of expert scenario writers, Raymond L. Schrock, Hope Loring and William

Leighton. In selecting Pollard to direct it, the Universal City executives picked a man who has not had a flop since he has been on the Universal lot. He is also rated well up among the industry's directors of high comedy productions. In "K—the Unknown" he had to bring his ability to bear to balance the serious melodramatic action of the story with lighter, more humorous touches.

An exceptionally strong cast was selected by Pollard to support Miss Valli. As leading man, Percy Marmont, one of the most popular figures on the screen, was chosen. Marguerita Fischer, formerly a great film favorite, is again seen on the screen in this picture playing a strongly emotional role. Others in the cast are Frances Feeney, John Roche, Maurice Ryan, Myrtle Vane and William A. Carroll.

### Visits Winnipeg for Month Managing Capitol

Walter P. Wilson was welcomed back to Winnipeg for a month recently, Mr. Wilson having been in charge of the Winnipeg Capitol during the absence of H. M. Thomas on a four weeks' tour. Mr. Wilson, who formerly managed the Lyceum in Winnipeg and promoted the Garrick Theatre, is now manager of the Capitol in Edmonton, Alberta, and doing well.

### John T. Fiddes Loses \$1,900 Award In Appeal Case

Last spring John T. Fiddes, for a few weeks manager of the Capitol Theatre, Winnipeg, sued the Famous Players Canadian Corporation for \$10,000.00 for wrongful dismissal and was awarded \$1,900.00 and costs by Justice Curran and a jury. The corporation took the case to the court of appeal where the decision was reversed, Dec. 10th.

B. F. Keith's Theatre, Ottawa, was the scene of a small fire early on Saturday afternoon, December 20, but nothing of a serious nature resulted. The auditorium of the beautiful house became filled with smoke and the fire department was called by Manager J. M. Franklin with the result that it was discovered that the motor of the pipe organ was burning. The patrons did not leave the theatre even when the firemen appeared. The organ was put out of commission for a couple of days.

### William H. Maynard Fined Ottawa Court

William H. Maynard, proprietor of the Columbia Theatre, a suburban house of Ottawa, was convicted on December 11 in the Ottawa Police Court by Magistrate Hopewell on four charges of failing to sell Amusement tax tickets to patrons of the theatre as required by the Ontario Provincial regulations, the charges being laid by Amusement Tax Inspector R. G. Stevenson of Toronto. Fines of \$10.00 and \$2.00 costs, were imposed on each count. According to the evidence submitted, the alleged offences were committed during August, September, October and November.

### Director Kean Filming "Policing the Plains"

Director Kean, who is filming "Policing the Plains" was the centre of attraction at MacLeod, Alberta, on a recent afternoon, as he placed the Mounties in their position, and with the police tents pitched near the scene of action of building the first barracks in Alberta. This event marked the opening of this vast west.

Kean gathered around him the Indians, the boys who ride, and the older men who have helped to put it over, and are helping today.

The Grand Theatre at Cobalt was recently destroyed by fire. The Lyric adjoining the Grand and a cafeteria were also damaged. Loss estimated \$40,000.00.

### City of Edmonton Claims Share Amusement Tax

The City of Edmonton has made a claim on the government that a share of the Amusement Tax collected in Alberta should be given back to municipalities. No response has been received from the government. Alberta reports a slight falling off in the receipts from the Amusement Tax this year, but the total is expected to reach \$200,000.00, compared to \$204,000.00 last year. The Amusement Tax in Manitoba will be equal to last year's about \$325,000.00, the four weeks of horse racing bringing it up, the theatres falling away.

### Cecil Cameron Sues Rialto Theatre For Wages

Alex. Cameron, late manager of the Rialto Theatre, Edmonton, Alta., has taken over the management of the Regent Theatre, in that city. He came from the old country where he was engaged for 35 years in musical show business and entertaining. He recently sued the owner of the Rialto for money earned while engaged at that theatre, but the owner claimed that money only was coming to Mr. Cameron if he made the Rialto a paying house, which he did not do, it is claimed.

### Robert Scott, Manager Universal Vancouver Branch Visits Winnipeg

Robert Scott, manager of Universal Film Exchange in Vancouver, B. C., where he has resided for the past ten years, visited Winnipeg early in December in which city he managed a theatre for many years in the early days of the picture business.

### Ralph Miller Returns From Coast to Winnipeg

Ralph Miller, manager of Winnipeg theatres and film exchanges for many years, now a resident of the Pacific coast, is in Winnipeg calling on old friends.

### John T. Fiddes To Open Winnipeg Exchange

John T. Fiddes, formerly well known as a theatre manager in Montreal, who came west to manage the Capitol in Winnipeg, has returned to Winnipeg from eight months spent in New York, and will open an exchange for the Catholic Art Film Company.

## Stop the Press News

**T**HE M. P. T. O. Convention at Montreal on Thursday, December 18th was largely attended, the Quebec Independents lining up strongly in conjunction with the Ontario Division for direct and immediate action. Further report coming issue

The last meeting of 1924 for the M. P. T. O. took place at the King Edward Hotel in the form of a luncheon Tuesday, December 23rd. Full report next issue.

The agitation for increasing the price of paper and accessories started in Toronto by the Hays Organization has not apparently met with the unanimous approval of all the members. Mr. Myers of the Toronto branch of Vitagraph informed the members of the M. P. T. O. of Canada, that his instructions from the Head Office of Vitagraph is to the effect that paper and accessories shall be given to the Exhibitors at the prices charged heretofore. It is to be hoped that the Exhibitors will cultivate a "long memory" for their friends.

Are Exhibitors taking advantage of the White List? The proof of the pudding it is said is in the eating. No man can afford to talk as forcefully as Mr. Carl Laemmle, President of Universal without the impulse and sincerity back of him to make good.

Mr. Sydney S. Cohen makes a denial to a statement which Sydney R. Kent, General Manager of the Famous-Players Lasky Corporation made on Thursday, December 18th before the Federal Trade Commission which is trying Famous-Players Lasky for alleged "Restraint of Trade Policies." Mr. Kent said "During the past four years Mr. Cohen has had occasion to phone about 8 or 9 times; on each occasion trying to get a better split of the Famous product than he was then getting. Judging by his requests had we let him have more pictures than we did he would have thanked God for the opportunity. Mr. Cohen replies in part as follows:

"This statement is a cross word puzzle of two words of seven letters meaning unqualifiedly false with the initial letters of "D" and "L."

It is the word of Sydney against Sydney; and judging by past performances, who would you stake your money on as a thoroughbred?

# Canadian Independent Films, Ltd. Take Over Dominion Films

## To Release Series of Big Pictures by Independent Producers

**O**N page 8 of the Digest there is an announcement of "The Canadian Independent Films Ltd. As we go to press we learn that this company has taken over the Dominion Films Limited and is bringing Canada a most interesting array of Independent product. The early part of the season found the Exhibitors in Canada in a condition of anxiety. Subtle propaganda, early spread, had led them to believe that there would be a shortage of product; and that in order to keep their theatres open they must buy up whole blocks of pictures, now, immediately, at once.

As the season advanced exhibitors got over their scare, The Independent exchanges had such an array of goodly wares to offer that never in the history of pictures in Canada has there been such an abundance of good Independent product. Now with this announcement by the Canadian Independent films, heralding the releasing of Columbia, Preferred—

Perfection pictures in series, it looks as if the Independent Exhibitor and Independent Producers will for the first time in Canadian picture history begin to get their "innings." This new company has for its officers, Louis Rosenfeld as President, Mr. Rosenfeld is well-known to Exhibitors in Canada and needs no further introduction. Mr. Jules Lavine of Montreal, Vice-President and Martin Aronovitz of Montreal, Sec'y-Treasurer. The first releases are as follows: 8 Columbia pictures among which are such titles as, "Fighting The Flames," "Midnight Express," "The Foolish Virgin," "The Price She Paid," etc.

The New Preferred offer "Breath of Scandal," "White Man," "Triflers," "Capital Punishment," etc. The Perfection Pictures are also a series of 8, including "Fatal Mistake" "Racing for Life," "Fight For Honour," etc., other announcements in the coming issues.

## Vitagraph to Produce "The Road That Led Home"

Vitagraph announces that it will shortly produce in picture form the novel, "The Road That Led Home" which was written by a member of the staff of the Free Press of Winnipeg and had quite a run three years ago as one of the best sellers. The picture should have a big run in Winnipeg, equal almost to "The Forfeigner."

## British Industries Fair 1925 February 16th to 27th SPECIAL NOTICE

In view of the re-opening of the British Empire Exhibition in 1925, it has been decided to suspend the London Section of the British Industries Fair, which was to have been held from February 16th to 27th. The Birmingham Section of the Fall Fair will, however, be held as usual, and as a special measure for 1925 only, the Birmingham Authorities have undertaken to organize sections in their Fair for these exhibitors who have normally shown in London. Tickets of invitation to the Birmingham Fair will shortly be in the hands of G. F. Braddock, the British Government Trade Commissioner, at 901 Bank of Hamilton Building, 67 Yonge Street, Toronto.

If it is true that N. L. Nathanson and associates paid \$60,000 for a slice of the Pat's Hockey Team, it simply proves that there is money in Moving Pictures. What other business can yield profit enough for such expensive "side ventures?" It isn't a case of "come on in the water is fine," but stay in boys, you will yet be bathing in wine. Figure of speech, prohibitionists!

## Exhibitor Mike Ventura Opens Novelty Shop

Mike Ventura, a well-known moving picture operator of Ottawa, has organized a partnership with his brother in a store business, attractive premises being opened on Bank St., near Flora Street, for the sale of novelties, stationary, magazines, confectionary and other lines.

## P. J. Nolan Beaten By Few Votes Board of Control

P. J. Nolan, owner of the Rex Theatre, Ottawa, was unsuccessful in his bid for a seat on the Ottawa Board of Control in the civic elections for 1925, being defeated by a comparatively few votes in the hot race among the candidates for the four places on the Board.



# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

Published by arrangement with First National Pictures Inc.

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin, but the marriage is opposed by Rosamund's brother, Peter, who takes every opportunity to manifest his antagonism. A stinging insult finally provokes Oliver, in the hearing of witnesses, to threaten to kill him, but the thought of Rosamund deters him. That night, however, Oliver's young half-brother, Lionel, accomplishes what Oliver would have liked to do, and is himself wounded in the encounter. Peter, Lionel relates, in a fit of jealous anger over a woman, had affronted him and drawn his sword; he had killed merely in self-defense. Terror-stricken, he extracts a promise from his brother to keep the affair a secret. Suspicion fastens upon Oliver, who unavailingly protests his innocence to Rosamund and her guardian, Sir John Killigrew. They tell him a trail of blood, has been found to lead from the dead body to his doorway.*

## CHAPTER V (Continued)

They saw the color leave his face. They saw his arms drop limply to his sides, and his eyes dilate with obvious, sudden fear.

"A—a trail of blood?" he faltered stupidly.

"Aye, answer that!" cut in Sir John, fetched suddenly from out his doubts by that reminder.

Sir Oliver turned upon Killigrew again.

"I can not answer it," he said, but very firmly, in a tone that brushed aside all implications. "If you say it was so, so it must have been. Yet when all is said, what does it prove? Does it set it beyond doubt that it was I who killed him? Does it justify the woman who loved me to believe me a murderer and something worse?"

He paused, and looked at her again, a world of reproach in his glance.

"Can you suggest what else it proves, sir?" quoth Sir John, and there was doubt in his voice.

Sir Oliver caught the note of it, and a sob broke from him.

"O God of pity!" he cried out. "There is doubt in your voice, and

there is none in hers. You were my enemy once, and have since been in a mistrustful truce with me, yet you can doubt that I did this thing. But she—she who loved me has no room for any doubt!"

"Sir Oliver" she answered him, "the thing you have done has broken quite my heart. Yet knowing all the taunts by which you were brought to such a deed I could have forgiven it, I think, even though I could no longer be your wife; I could have forgotten it, I say, but for the baseness of your present denial."

He looked at her, white-faced an instant, then turned on his heel and made for the door. There he paused.

"Your meaning is quite plain," said he. "It is your wish that I shall take my trial for this deed."

He laughed.

"Who will accuse me to the justices? Will you, Sir John?"

"If Mistress Rosamund so desires me," replied the knight.

"Ha! Be it so. But do not think I am the man to suffer myself to be sent to the gallows upon such a paltry evidence as satisfies that lady. If an accuser comes to bleat of a trail of blood reaching to my door, and of certain words I spoke yesterday in anger, I will take my trial—but it shall be trial by battle upon the body of my accuser. That is my right, and I will have every ounce of it. Do you doubt how God will pronounce? I call upon Him solemnly to pronounce between me and such an one. If I am guilty of this thing may He wither my arm when I enter the lists."

"Myself I will accuse you," came Rosamund's dull voice. "And if you will, you may claim your rights against me, and butcher me as you butchered him."

"God forgive you, Rosamund!" said Sir Oliver, and went out.

He returned home with hell in his heart. He knew not what the future might hold in store for him; but such was his resentment against Rosamund that there was no room in his bosom for despair. They should not hang him. He would fight them tooth and claw, and yet Lionel should not suffer. He would take care of that. And then the thought of Lionel changed his mood a little. How easily could he have shattered their accusation,

how easily have brought her to her proud knees imploring pardon of him! By a word he could have done it, yet he feared lest that word must jeopardize his brother.

In the calm, still watches of that night as he lay sleepless upon his bed and saw things without heat, there crept a change into his mental attitude. He reviewed all the evidence that had led her to her conclusions, and he was forced to confess that she was in some measure justified of them.

It was a heavy cross to bear. Yet for Lionel's sake he must bear it with what fortitude he could. Lionel must not be sacrificed to his egoism for a deed that in Lionel he could not account another than justified. He were base indeed did he so much as contemplate such a way of escape as that.

But if he did not contemplate it, Lionel did, and went in terror during those days, a terror that kept him from sleep and so fostered the fever in him that on the second day after the grim affair he had the look of a ghost, hollow-eyed and gaunt. Sir Oliver remonstrated with him, and in such terms as to put heart into him anew. Moreover, there was other news that day to allay his terrors; the justices at Truro had been informed of the event and the accusation that was made; but they had refused point-blank to take action in the matter. The reason of it was that one of them was that same Master Anthony Baine who had witnessed the affront offered Sir Oliver. He declared that whatever had happened to Master Godolphin as a consequence was no more than he deserved, no more than he had brought upon himself, and he gave it as his decision that his conscience as a man of honor would not permit him to issue any warrant to the constable.

Sir Oliver received this news from that other witness, the parson, who himself had suffered such rudeness at Godolphin's hands, and who, man of the Gospel and of peace though he was, entirely supported the justice's decision—or so he declared.

Sir Oliver thanked him, protesting that it was kind in him and in Master Baine to take such a view, but for the rest vowing that he had had no hand in the affair, however much appearances might point to him.

When, however, it came to his knowledge two days later that the whole countryside was in a ferment against Master Baine as a consequence of the attitude he had taken up, Sir Oliver summoned the parson and straightway rode with him to the justice's house at Truro, there to afford certain evidence which he had withheld from Rosamund and Sir John Killigrew.

(To be continued)

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## "SO BIG"



### "SO BIG" promises to be Miss Moore's

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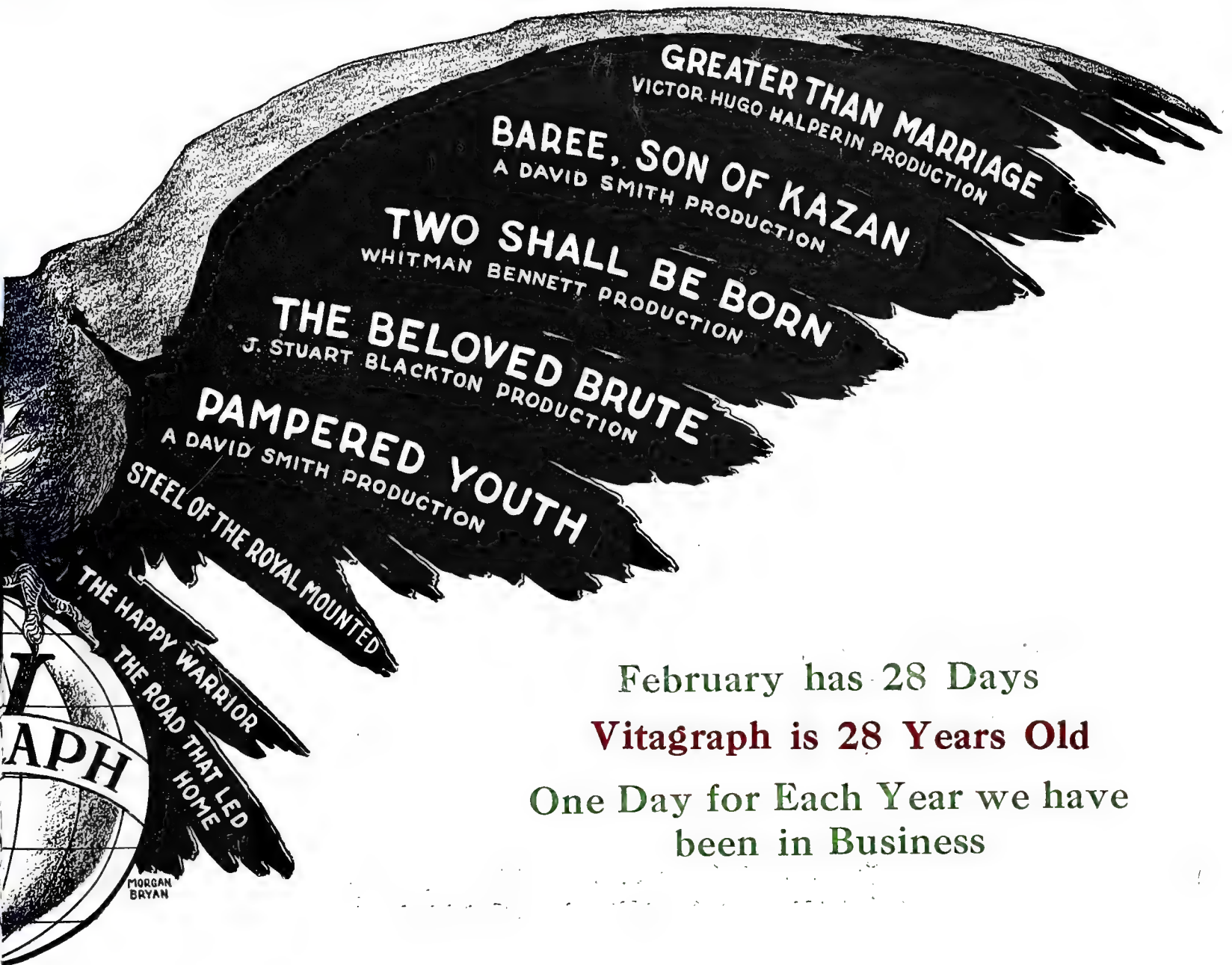
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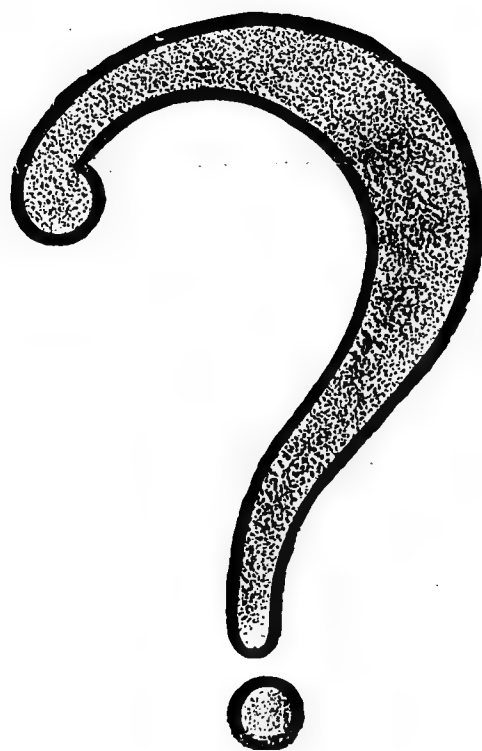
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Vol. 16, No. 36.

TORONTO, CANADA

January 3rd, 1925

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*"A pippin of  
a thriller  
comedy"*



*"Will pack  
the house"*

*E. W. Hammond*  
PRESENTS

# LARRY SEMON IN "KID SPEED"

Written and directed by  
Noel Mason Smith and Larry Semon

This Semon subject is a *pippin of a thriller comedy*. The racing scenes are among the most exciting ever seen on the screen . . . M. P. WORLD

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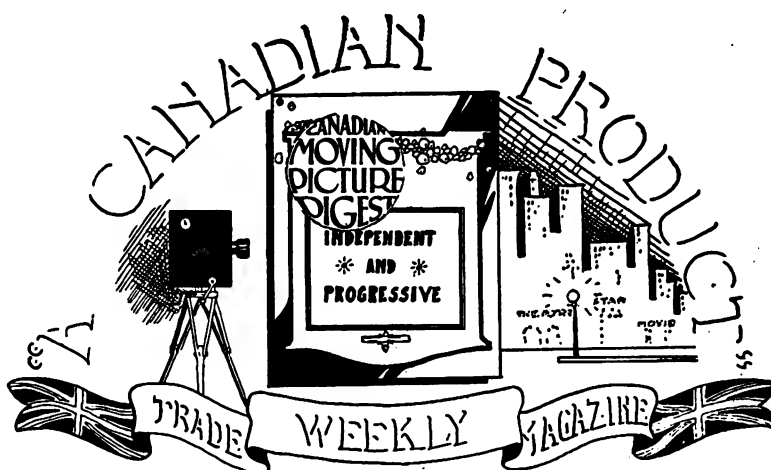
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of Canada*

Vol. 16, No. 36

TORONTO, CANADA

January 3rd, 1925

## **"Live and Let Live"**

**WE** cannot start the new year off better than to quote from Warner Brothers who cite with many other interesting statements a "live and let live" policy.

Exhibitors in Canada are somewhat familiar with the Warner product and as time goes on we trust that this programme will establish itself firmly with the other Independent programmes building up its quality and market.

Why are we interested in Warner Bros? Sometime ago they made an announcement as follows: "Mr. Exhibitor, this is your protection. When you buy Warner Pictures you buy Warner Pictures only. When you book these features singly or in a group you may book them without having to buy any others. 'Warner Screen Classics' are sold strictly on their own. Our contract with exchanges as shown on the opposite page (That the booking and renting of all positive prints of each of said motion pictures shall be upon contracts separate and apart from the booking and renting of any other prints, films or pictures handled or controlled by the exchange, and the booking or renting of any of said prints of the producers' feature motion pictures shall not be made conditional or contingent upon the booking or renting of any other pictures, films or prints handled or controlled by the exchange.) is the exhibitors protection against the necessity of contracting for anything but Warner Pictures, when you want Warner Pictures only."

At the time of publication, it appeared that exhibitors desiring certain product were told they could not have it unless they bought something else which they did not want. Warner Bros. took a very definite and fearless stand in this matter; and it is this fearless attitude, occasionally breaking out in our business, which makes it alive and progressive; and which will place Motion Pictures on a permanent basis.

A more recent statement by this same Trademark is of timely significance and importance, Mr. A. Warner advises exhibitors not to be bull-dozed by theatre combines. As this Combine business has not only become a "thorn in the flesh" of Canadian exhibitors but a festering wound, the following statement may prove the "Balm of Gilead."

"For some time past numerous complaints have been received in our office from exhibitors finding fault with interests in almost every key city, who have been trying to frighten them, and others, into selling their houses or turning over their bookings under penalty of opening opposition theatres. For the most part these Combines claim to have big producer affiliations, in addition to the product they are interested in, and use this as a club to bull-doze timid exhibitors, with a further threat that if they do not agree to the demands their source of picture supply will be cut off.

"Whenever visiting exhibitors have dropped into our

office to talk over business, this game of bull-doze, threat and bluff has been the main topic of conversation. We have also received numerous letters from various points expressing the fear that unless the exhibitors stand pat and refuse to be intimidated, the next two or three years will find all the individual exhibitors gobbled up and the country split up into a series of Combines which might eventually lead to the entire business being controlled by one or more big trusts.

"It is easy to see what would happen to the Independent producer, as well as the exhibitor, if this should take place—which is not at all unlikely unless something is done about it.

"Speaking for our own company I want it distinctly understood that Warner Bros. is the friend of every exhibitor who believes in a "live and let live policy," and we are with them one hundred per cent. I want to go on record that Warner Bros. do not intend to build or lease theatres in any territory or locality where the exhibitor is showing our product, and the same applies to our franchise holders, because there are plenty of places to build where the exhibitors have combined not to play our pictures."

Dealing with the last paragraph it might be well for this firm to find out why exhibitors have combined "not to play our pictures." If product is good every exhibitor desires to play it, providing that the business of securing this product is equitable and reasonable. When exhibitors combine not to play good product such a state of affairs needs consideration and remedy. However, that is not the issue that has arrested our attention. Any firm that has the "insides" to take an Independent stand commands our respect and support.

The Independent exhibitor and producer must stand shoulder to shoulder, as they say. One cannot possibly live without the other; and the sooner each recognizes how vital each is to the life of the other, there will be plenty of business for producers and plenty of pictures for exhibitors.

There is no use fighting against ambition. Those who are imbued with this force partake of the nature of "Kings climb to eminence over men's graves, so this man's eye is dim? Throw the earth over him." Use the only weapon of self-defence which you have, put your thinking and producing power into building up your business and protect it through a union of interests. And what is perhaps most important is **DON'T OVERESTIMATE THE BRAIN POWER OF YOUR OPPOSITION OR UNDERESTIMATE ITS CUNNING, ALSO TAKE NOTE OF THIS: "MAN CANNOT LIVE BY BREAD ALONE," MEANING THAT THE ONLY GUARANTEE OF GOOD BUSINESS IS THE POLICY "LIVE AND LET LIVE."**

Original from

—RAY LEWIS.

NEW YORK PUBLIC LIBRARY



## Quebec Motion Picture Theatre Owners Hold Successful Convention Montreal

THE convention of the Quebec Division of the M. P. T. O. of Canada was held at the Windsor Hotel, Thursday, Dec. 18th. Mr. J. C. Brady, representing the Ontario Division, attended and in a very interesting address covered the points of particular interest to the members. Because of the various rumours regarding exhibitors joining other associations, the convention proved of more than usual interest in that it revealed how closely united were the Ontario and Quebec members, their sources of interest being mutual.

It is planned that 1925 shall be one of construction along lines which will reflect to the advantage of the Industry in general. The Amusement Tax was a topic under much discussion and it was decided to have a committee wait upon Premier Taschereau of

Quebec who had promised to lend his support to the reduction of this war-time measure. T. D. Bouchard discussed clearly and forcefully the situation in regard to amusement taxation and censorship and it is expected that both these questions under consideration will very shortly be reduced to a definite action. Mr. A. D. Denis, president of the M.P.T.O. Mr. A. Sperdakos, Mr. Maurice West, Mr. A. Patenaude were among the speakers who added interest and enthusiasm to the convention. All are Independent exhibitors and very much in earnest regarding remedies for existing grievances. Mr. J. C. Brady brought back with him cordial greetings from Quebec members and an impression of good-will and co-operation. This is the first essential in carrying out any programme. It looks like a big year for M. P. T. O.

### J. C. Kennedy

#### Visitor in Ottawa

A former manager of the Regent Theatre at Ottawa, Ontario, J. C. Kennedy, was a visitor in Ottawa over the holidays. Mr. Kennedy has been manager of the Capitol Theatre, Peterborough, for Famous Players Canadian Corp., for the past 18 months. He had charge of the Ottawa Regent when it was controlled by the Allens of Toronto.

### Bert Brouse III

#### In Hospital, Ottawa

Bert Brouse, only son of the late Harry Brouse, former well-known Canadian exhibitor, has been laid up in the hospital at Ottawa, Ontario, for three weeks with sickness. Some little time ago, Bert Brouse also underwent an operation. He will shortly resume the management of the Imperial Theatre, Ottawa, it is expected. J. A. McDonald has been looking after the theatre in his absence.

### Regent, Ottawa, Presents

#### Special Holiday Bills

Very appropriate attractions were presented at the Regent Theatre, Ottawa, during the holidays, these being booked by Manager Leonard Bishop. During Christmas Week, the pictures included Buster Keaton's "The Nav-

igator" and a new addition of Plastigrams. For the New Year's Week, the attraction was "Peter Pan," this engagement being one of the first in Canada. A special morning matinee for "Peter Pan" was held Saturday, December 27, when a special price of 15 cents was extended to children.

### Western Motion Picture

#### Operators Hold Convention

The motion picture operators of Western Canada held a four days' convention in Winnipeg recently in connection with the Stage Hands and Motion Picture Operators annual convention with delegates present from many of the western centres. J. Dilabough, of Winnipeg, presided, assisted by V. Armand, special inspector of the Capitol Theatres. The Mayor of Winnipeg, J. S. Woodsworth, M. P. Labor member, and many of the leading union men attended the opening session and the banquet held one night and delivered addresses. Business in connection with strengthening of the union was brought up, discussed and adopted.

### Two New Theatres

#### Promised in Winnipeg

While business in Winnipeg in the picture houses has this season been at the lowest ebb in many years, there is the announcement by architects of the city, that two new picture theatres will be erected in Winnipeg this spring, one in the Fort Rouge district, where the finest residences are; and one in the northern end, where there is a good theatre going patronage. In the centre of the city there is plenty of accommodation. The Metropolitan Theatre, the former Allen, is now non-union through out and this applies to a number of houses, as business among the operators and the musicians is not so good, with two of the houses which for years catered to vaudeville, being closed.

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420 Upholstered Spring Cushion Chairs. Two Simplex, Type S Machines with Powers Inductors. One Gold Fibre Screen. Size 9½ x 12. One Heintzman Piano. Two Fire Extinguishers. Everything in A-1 condition. Immediate possession. Apply to R. T. STEVENS, REGENT THEATRE, SUDBURY.

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## Three Big Programmes

To Canadian Exhibitors

### 7

#### PERFECTION

The Fatal Mistake

Women First

The Fearless Lover

A Fight for Honour

The Beautiful Sinner

Tainted Money

*Big Authors—Producers  
—Stars—Brilliant Ad-  
vertising Accessories—  
Titles that will Appeal—  
Story and Production  
which will send them  
away happy.*

#### RACING FOR LIFE

ALL STAR CASTS

### 8

#### PREFERRED

#### WHITE MAN

Capital Punishment

The Triflers

The Boomerang

Frivolity

Free to Love

My Lady's Lips

Faint Perfume

Mansion of  
Aching Hearts

When a Woman  
Reaches Forty

ALL STAR CASTS

### 9

#### COLUMBIA

The Foolish Virgin

The Price She Paid

A Fool and His Money

Who Cares?

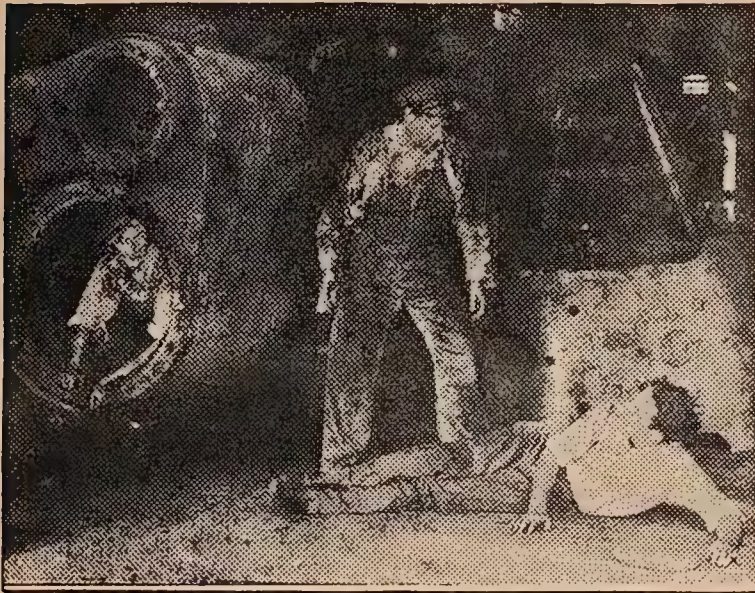
After Business Hours

One Glorious Night

#### MIDNIGHT EXPRESS

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# "The Midnight Express"

The story of a railroad man who  
would not be sidetracked.

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Tremendous pulling power.

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Action as fast as the title.

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Display advertising that will  
draw them in as with a  
magnet.

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An All-Star Cast

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A

George W. Hill  
Production

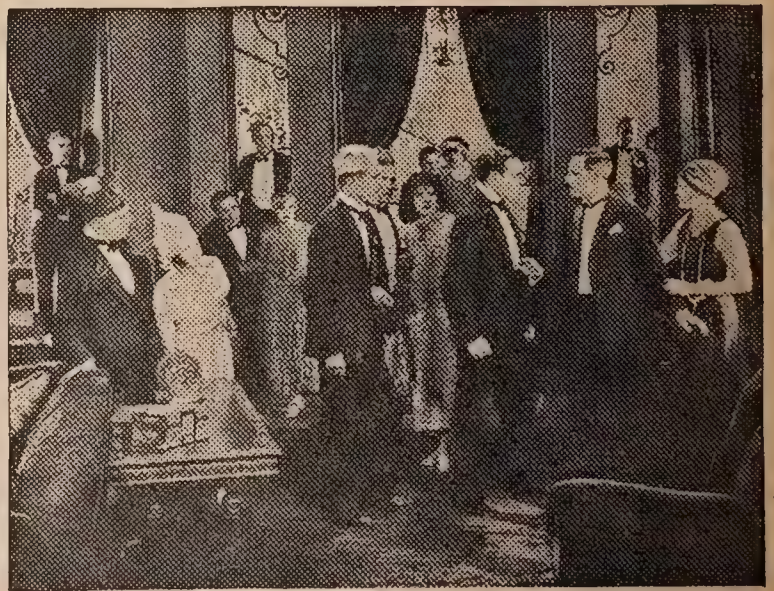
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featuring

Elaine Hammerstein

and

WILLIAM HAINES



With a stranger she  
fled from a loveless  
marriage, and then  
in the tropical splen-  
dor of the jungles  
she found

# “WHITE MAN”

By George Agnew Chamberlain

Scenario by Eva Unsell and Olga Printzlau

## ALICE JOYCE

The Woman

## Kenneth Harlan---Walter Long

The Men

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### Gasnier's Biggest Box-Office Success

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## New Year Finds Educational With Four Companies Producing

**Mermaid—Hamilton—Juvenile and Cameo Comedies Delivering  
Finished Negatives New York Advance of Release Dates.**

The first week of the new year finds the units at the Fine Arts Studio, Los Angeles, producing comedies for distribution through Educational Film Exchanges Inc., working at full speed to complete the series under contract for 1924-25 release. Due to efficient management methods, all of the units are producing on schedule and delivering finished negatives in New York well in advance of release date.

Four companies are at work as the new year begins, one each producing Mermaid, Hamilton, Juvenile and Cameo Comedies, Norman Taurog is directing Lige Conley in a Mermaid Comedy, Arvid Gillstrom has started work on the fourth of the Juvenile series; Steve Roberts is directing Lloyd Hamilton and Al Ray is directing Cliff Bowes, Virginia Vance and Eddie Nelson in Cameo Comedies.

Lige Conley, under the direction of Norman Taurog, is in the midst of a comedy as yet untitled. It is a shipyard comedy. As his leading lady he has chosen Estelle Bradley, a prize winning beauty who won recognition when she was chosen as "Miss

Atlanta" in the Atlanta Constitution beauty prize contest. Miss Bradley entered the great Atlantic City beauty pageant where she won the first prize for beauty for the Southern division.

Lloyd Hamilton is working on a two-reel comedy, "Waiting," under the direction of Steve Roberts. Ruth Hiatt is again his leading lady during the illness of Dorothy Seastrom. Others in the cast are Glen Cavender, Otto Fries and Wm. Blaisdell.

Al Ray is directing Cliff Bowes, Virginia Vance and Eddie Nelson in the one-reel Cameo Comedies. Eddie Nelson has just been added to the cast and promises to be a real comedy find. Nelson has never before appeared in pictures but has been playing big time vaudeville circuits and in New York productions for a number of years.

Arvid Gillstrom is directing Jack McHugh and Tommy Hicks in a two-reel Juvenile Comedy. Several other well known child actors will appear in the cast.

In the gag department are Reggie Morris, Eddie Kauffman, Eddie Moran and Charlie Diltz.

which fascinates every kind of an audience, while "One Glorious Night," among the nine Columbia's, presents the spirit of this jazz-age. The story by Charles McArthur, a feature writer for the Hearst Syndicate is said to have its appeal since it strips all frills of pretence from Life and reveals the urge of all flesh, the primitive instinct.

Preferred Pictures start off with "White Man" a Gasnier production by George Agnew Chamberlain and featuring Alice Joyce—Kenneth Harlan—Walter Long. Exhibitors will remember lovely Alice Joyce for her work in "The Green Goddess" and will welcome her return to the screen. Kenneth Harlan is perhaps best remembered for his fine impersonation in "The Virginian," a last year release by Preferred. His series of pictures with the Talmadge sisters won him much popularity; and in this latest characterization he is reported as having the role of his career. Walter Long, who appeared in "Blood and Sand" — "The Dictator" — "Broken Wing" is featured in "White Man."

In reading over the titles of the other nine Preferred one must acknowledge that if titles draw them into the box-office Preferred titles should do the trick, here they are, "Capital Punishment" — "The Triflers" — "The Boomerang" — "Frivolity" — "Free To Love" — "My Lady's Lips" — "Faint Perfume" — "Mansion of Aching Hearts" — "When A Woman Reaches Forty."

Canadian Independent Films promise other programmes of an equally substantial value.

## Canadian Independent Films Announce Three Big Programmes for Release

**Preferred-Columbia and Perfection Pictures Each Present  
Stories by Well-Known Authors and All Star Casts.**

**T**HE Canadian Independent Films Limited have started off with a good line up of pictures. Seven Perfection pictures featuring Eva Novak and William Fairbanks in "The Fatal Mistake" — "Women First" — "The Fearless Lover" — "Racing For Life" — "A Fight for Honour" — "The Beautiful Sinner" — "Tainted Money" all appear to have popular titles. With the excellent work of Eva Novak we are familiar and theatre patrons will in all probability be glad to see more of this artist's work.

The Columbia programme presents Elaine Hammerstein in "The Midnight Express," supported by an all star cast. It is a George W. Hill production and covers the story of a railroad man who could not be sidetracked. Reports on this picture are to the effect that it is "a hummer for box-office results." Another excellent vehicle for this star is "The Foolish Virgin" by that most excellent of

authors, Thomas Dixon of "The Birth of a Nation" fame. A host of recognized screen players in support of the star including Robert Fraser whom it is said Pola Negri acclaimed the screen's greatest lover.

Alma Rubens in "The Price She Paid" written by the late David Graham Phillips, has a role which is suited to her particular personality. Norbert Brodin, Dewey Wrigley and Edward Henderson, the three cameramen responsible for the photography in "The Sea Hawk" have been engaged for this picture since it calls for some very special detail effects and vistas of scenic beauty.

George Barr McCutcheon's notable literary contribution "A Fool and His Money" is another Columbia feature as it is also Cosmo Hamilton's "Who Cares?" "Fighting The Flames" by the associate editor of the Boston Traveller, H. Bertrand Bennison, abounds with good picture thrills

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About ten feet two inches by  
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BOX 11, DIGEST

### W. J. Oliver, Appointed Photographer Fox News

W. J. Oliver, the photographer of the Herald newspaper in Calgary, Alberta, has been appointed official photographer for the Fox News service in the district. He has helped some of the visiting California companies when they have been filming scenes in southern Alberta, notably in Thomas Ince's work.

# Pictures in Toronto

By HECTOR CHARLESWORTH

THE filmization of Sabatini's "Captain Blood" was briefly alluded to in the summary of the films of 1924, but its merits are such that it demands a more detailed discussion. I doubt whether it will attain the immense popularity of its sister production "The Sea Hawk" or even of "Scaramouche" for reasons that will presently be dealt with, but it is, nevertheless, a magnificent achievement in what is sometimes called "The art of the silver screen."

"Capt. Blood; His Odyssey" is the best written of all Sabatini's novels; and but for its immense success with the literary critics when it was published in 1922 it is possible that "The Sea Hawk," which attracted little or no attention when published in England in 1915, would not have been dug out and reprinted. The initial failure of "The Sea Hawk" is one of those literary phenomena which are at all times difficult to explain. Of course in 1915 Sabatini's vogue had not been established, though he had been writing books with tremendous energy for ten years. The first impulse of everyone is, of course, to attribute this failure of a great romance to appeal to the public to the war, the grim earnestness and problematical outcome of which was just beginning to be realised. But in 1915, the British Navy had recently scored a number of decisive victories in various parts of the world and the public was more interested in the sea than it had been since the Battle of Trafalgar. It seemed a most propitious time to publish a sea-romance. Thus it constitutes one of those cases of temporary neglect which are inexplicable. The fact remains that it was not until the publication of "Captain Blood" that the English speaking world realized that a new sea-romancer of the unique powers had arisen.

As a subject for film treatment "The Sea Hawk" had certain attributes of the highest importance from a dramatic standpoint which are lacking in "Captain Blood." It was based on an intricate plot of genuinely tragic possibilities—the perfidy of a brother; the unreasoning blindness of a woman; the undeserved misfortunes of a really heroic character. There is little of this intensely emotional material in the narrative of "Captain Blood," which is what it is termed by Sabatini, an "Odyssey"—a series of more or less disconnected sea adventures centring around a single ad-

venturer. In filming such a work it is difficult to create a close dramatic connection; and the sentimental, feminine interest, (vastly important from the standpoint of the "Show-Man") is necessarily a subordinate one. The same close attention to the historical aspects of naval strategy that characterized "The Sea Hawk" is to be found on an even more impressive scale in "Captain Blood." The change in methods of warfare which took place in eighty or ninety years of time which lies between the periods of the two novels becomes much more vivid and actual in comparing the two pictures than in the written text. J. Warren Kerrigan, though he does not suggest the passion and dominance of Milton Sills in the earlier film, presents in a most fascinating way the sangfroid of Peter Blood, on which Sabatini lays stress on almost every page; and Jean Paige is an attractive Arabella. The casting is even more skillful than that of "The Sea Hawk" inasmuch as the very bearing and appearance of every supporting actor somehow suggests the character he has to portray.

\* \* \* \*

THE latest of the several film dramas in which the martyred statesman, Abraham Lincoln, has figured, was recently given a semi-private presentation in Toronto and there is little doubt that it will have much popular appeal. It is from the pen of Frances Marion, a lady who has been identified with the business as a scenario writer from the time it began to assume its present vast proportions. It has been produced with lavish attention to effects, great and small, by the Messrs. Rostock. There has been a general impression abroad that Miss Marion's "Abraham Lincoln" is a filmization of John Drinkwater's famous poetic drama which achieved enormous and well-deserved success both in Great Britain and America. Such is not the case; there is little similarity between the two pieces. Drinkwater's play concerned itself solely with Lincoln's career from 1860 when he was nominated as Anti-Slavery champion for the Presidency until his assassination in the hour of victory in April, 1865. The drama was as much a review of the entire political situation of the civil war period as of Lincoln's own acts. Miss Marion's film play covers the entire 56 years of Lincoln's life, beginning with the pathetic conditions

of his birth. There are many circumstances in connection with Lincoln's childhood that are horrible to read about, but these are lightly glossed over in the films. The worthless wastrel who was his father is treated perhaps in a more kindly manner than he deserves. The scenario writer has gone to Ida Tarbell and other biographers for all the material that could make a vivid, human sentimental appeal, in presenting the youth and early manhood of a man of genius who sprang, as most men of genius do, from the most unpropitious surroundings. Quaint and tender episodes, particularly the love affair with the consumptive Anne Rutledge constitute a very considerable part of the film. Consequently it is necessary to make many skips in presenting the stupendous events of the last five years of Lincoln's life. The many fine battle pictures, (a great advance on those in "The Birth of a Nation") form an impressive background. Personally I would have preferred a picture in which some attention was paid to such striking factors as the "rail splitter's" conquest of the East when he loomed up as an unknown figure in the campaign of 1860; a subject quite as interesting I think as his struggles with his dress tie. But if anyone should know the public taste it is Miss Marion. Her film will serve to bring a sense of the greatness of Lincoln's soul to millions who are not interested in history. And in George Billings who impersonates the statesman the producers have certainly made a superlatively lucky find; his dignity, sweetness, refinement and magnetism are all of a most compelling order.

\* \* \* \*

It would be impossible to think of a cheerier holiday visitor than Harold Lloyd even though he does come in the form of a shadow. Owen Davis' "The Lighthouse by the Sea" has more serious melodramatic purport than the average Lloyd film but the the briskness and vivacity of the comedian constitute the real attraction.

Tom Mix is also a universal favorite and in "Teeth" as its name signifies he has a vehicle that provides plenty of excitement and gives scope to that engaging dog-actor Duke, and to his pony, Tony, both established favorites also.

Another holiday visitor of picture-land is Monty Banks, whose vehicle "Racing Luck" is a rare achievement in sensational trick-camera work.

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# Pictures in Montreal

By S. MORGAN-POWELL

**M**ONTREAL, December 31. — There is one outstanding film here this week—"Peter Pan," a pictorial interpretation of Barrie's "Peter and Wendy," with Betty Bronson, a seventeen-year-old girl selected by Sir James himself, in the role of Peter. This is Peter Pan's first appearance on the screen, though he has long been known to the stage. Of course, the pictorial representation of this classic of childhood was bound to come, and it has been delayed solely because of the obvious difficulties in the way of ensuring the preservation of the spirit of phantasy that makes the story itself a source of such infinite and abiding charm.

The direction of the picture was entrusted to Herbert Brenon, and it must be admitted that he has achieved a remarkable success in many directions. He has succeeded in preserving the essential spirit of the original, and he has managed to cast the whole picture in the atmosphere of fairyland, so that while grown-up folk will enjoy it, children will not lose any of the illusions the book created in their minds.

\* \* \* \*

But there is one most unfortunate and regrettable blot upon the film—a ghastly error in judgement that will certainly be resented in Toronto even more strongly than it is here—and I have received a good many letters from motion picture enthusiasts of both English and French origin protesting against it. I refer to the obvious and very crude efforts made to give the story an American twist or flavor here and there.

For instance, when Peter Pan lowers the pirate flag from the masthead of the Pirate Ship, he hauls up in its place—of all things, the Stars and Stripes! Imagine that being shown in London! Imagine, too, if you can, a title reading like this in London: "The first who doesn't behave to Wendy like an American gentlemen ...!" Imagine Peter Pan asking, on the screen, in London: "And shall I grow up to be President?"

Imagine these claptrap efforts to turn Peter Pan into an American, in an English community, and you have an idea of the atrociously bad taste that dictated these touches of "national sentiment" in the picturization of a story that is absolutely, unchangably, and overwhelmingly English in creation, in origin, in locale, in sentiment, and in atmosphere. Peter Pan, of course, is cosmopolitan in so far as

he typifies the spirit of eternal youth, but that is not the point. Here is a deliberate effort made, by the use of the American flag and the references to American gentlemen and the president, to give the story an American color, to make children think it is an American tale. I wonder if the producers will dare to try the same titles and the same flag-waving in the copy of the film they exhibit in England? I very much doubt it, and I doubt still more whether they would get away with it—to use a characteristic bit of slang that applies pointedly here.

\* \* \* \*

It is stupid, but it is only another evidence of the determination to make every film turned out in the United States do its little bit of propaganda work for the United States. Under ordinary circumstances, we can afford to sit back and smile. But this is such an inartistic touch, such a crude, discourteous, ill-advised note, and it betokens such an ignorance of good taste in matters of the kind, that one wonders how it can possibly have been introduced. Mr. Brenon is himself an Irishman by birth, and he was educated at King's College, London. He can hardly have been guilty of such a gauche exhibition of blatant flagwaving. Yet he must have seen these details either during the making of the film or when it was run off and before it was cut.

They ought to be cut out of every film exhibited in British territory, and common courtesy and good taste would also prompt their elimination from all versions of the film shown anywhere; but perhaps that is asking too much from the producers. In any event, there will be no lack of voices to tell them exactly what is thought about such naive and uncultured exhibitions of bad taste wherever the film is shown throughout Canada.

\* \* \* \*

One emphasises this particular note because the picture, these faults apart, is a thing of no little beauty, in which the director has caught and preserved and transformed into pictorial action the very spirit of Barrie, with the aid of a cast of quite exceptional skill and resource, whose work is marked by artistry, by a general comprehension of the qualities of phantasy, and by a sincere and highly successful effort to preserve unbroken the essence of illusion with which the whole tale is sustained, and without which it would be merely a nursery story.

In its imaginative coloring this picture touches genuine heights of fan-

tastic achievement, always within the limits of poetic presentation, and at times it seems as if the very Spirit of Youth itself were imprisoned for the time being in the picture.

To what extent this success is due to the work of the director, and how much to the chief protagonist, it is impossible to say. But Mr. Brenon must have worked long, carefully, and with all his imaginative faculties, to have evolved, with his assistants, a picture of such beauty, such genuine and elemental beauty, as this.

He was fortunate beyond the ordinary in having for Peter Pan such a gifted and ideal actress as Betty Bronson. It is easy to understand why Sir James Barrie chose her for the role. She is the ideal Peter—slim, imaginative, impulsive, emotional, irrational, and at all times the personification of eternal youth in physique, in action, in expression, in poise and pose. She never gives you the impression that she is acting—always that she IS just Peter Pan and that you are being privileged to get a glimpse of fairyland for a little while.

The quality of the acting generally is on a high level. There is no weak spot in this cast. And the illusions are remarkable, notably that of the fairy, Tinker Bell, who flits about like a glow-worm and from time to time materializes into the graceful form of a lovely fairy damsel. The whole scenic and atmospheric settings are carried out with a fine regard for the ethereal note, and there is a fine realization of the poetry that makes the lure of fairyland eternal.

One regrets the employment of commonplace music for the musical accompaniment—the more so because the lovely music specially composed for the stage performance of "Peter Pan" is available. But some musical director had to be placated, so it might as well be with this film as any other, it may be presumed.

One Powers 6A Projector in perfect running condition with A.C. motor lamp house with carbon arc or mazda attachment—\$125.00. One General Electric A.C. to O.C. compensarc — 40-60 amp. — adjustable used less than six months, cost \$112.00, will sacrifice for \$70.00. One Bell & Howell Compensarc, used about 10 months, \$60.00—one 1918 A.C. to O.C. Compensarc, in good shape \$20.00 — One 1,000 watt spotlight with two new lamps complete with color wheel, never used, worth \$100.00 will sacrifice at \$75.00 everything shipped C. O. D. subject to examination on receipt of 25% of cost. — CASINO THEATRE, EDMUNDSTON, N. B.

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# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin, but the marriage is opposed by Rosamund's brother, Peter, who takes every opportunity to manifest his antagonism. A stinging insult finally provokes Oliver, in the hearing of witnesses, to threaten to kill him, but the thought of Rosamund deters him. That night, however, Oliver's young half-brother, Lionel, accomplishes what Oliver would have liked to do, and is himself wounded in the encounter. Peter, Lionel relates, in a fit of jealous anger over a woman, had affronted him and drawn his sword; he had killed merely in self-defense. Terror-stricken, he extracts a promise from his brother to keep the affair a secret. Suspicion fastens upon Oliver, who unavailingly protests his innocence to Rosamund and her guardian, Sir John Killigrew. They tell him a trail of blood, has been found to lead from the dead body to his doorway.*

## CHAPTER V (Continued)

"Master Baine," he said when the three of them were closeted in that gentleman's library, "I have heard of the just and gallant pronouncement you have made, and I am come to thank you and to express my admiration of your courage."

Master Baine bowed gravely. He was a man whom Nature had made grave.

"But since I would not that any evil consequences might attend your action, I am come to lay proof before you that you have acted more rightly even than you think, and that I am not the slayer."

"You are not?" ejaculated Master Baine in amazement.

"Oh, I assure you I use no subterfuge with you, as you shall judge. I have proof to show you, as I say; and I am come to do so now before time might render it impossible. I do not desire it to be made public just yet, Master Baine; but I wish you to draw up some such document as could satisfy the courts at any future time should this matter be taken further, as well it may."

"I assure you, Sir Oliver, that had you killed him after what happened I could not hold you guilty of having done more than punish a boorish and arrogant offender."

"I know, sir. But it was not so. One of the pieces of evidence against me—indeed the chief item—is that from Godolphin's body to my door there was a trail of blood."

The other two grew tensely interested. The parson watched him with unblinking eyes.

"Now it follows logically, I think, inevitably indeed, that the murderer must have been wounded in the encounter. The blood could not possibly have been the victim's therefore it must have been the slayer's. That the slayer was wounded indeed we know, since there was blood upon Godolphin's sword. Now Master Baine, and you, Sir Andrew, shall be witnesses that there is upon my body not so much as a scratch of recent date. I will strip me here as naked as when first I had the mischance to stray into this world, and you shall testify yourselves of that. Thereafter I shall beg you, Master Baine, to indite the document I have mentioned."

And he removed his doublet as he spoke.

"But since I will not give these louts who accuse me so much satisfaction, lest I seem to go in fear of them, I must beg, sirs, that you will keep this matter entirely private until such time as its publication may be rendered necessary by events."

They saw the reasonableness of his proposal, and they consented, still entirely sceptical. But when they had made their examination they were utterly dumbfounded to find all their notions entirely upset. Master Baine, of course, drew up the required document, and signed and sealed it, whilst Sir Andrew added his own signature and seal as witness thereunto.

With this parchment that should be his buckler against any future need, Sir Oliver rode home, uplifted. For, once it were safe to do so, that parchment should be spread before the eyes of Sir John Killigrew and Rosamund, and all might yet be well.

## CHAPTER VI. JASPER LEIGH

If that Christmas was one of sorrow at Godolphin Court, it was nothing less at Penarrow.

Sir Oliver was moody and silent in those days, given to sit for long hours staring into the heart of the fire and repeating to himself again and again every word of his interview with Rosamund, now in a mood of bitter resentment against her for having so readily believed his guilt, now in a gentler sorrowing humor which made full allowance for the strength of the appearances against him.

His half-brother moved softly about the house now in a sort of self-effacement, never daring to intrude upon Sir Oliver's abstractions. He was well acquainted with their cause. He knew what had happened at Godolphin Court, knew that Rosamund had dismissed Sir Oliver for all time, and his heart smote him to think that he should leave his brother to bear this burden that rightly belonged to his own shoulders.

The thing preyed so much upon his mind that in an expansive moment one evening he gave it tongue.

"Noll," he said, standing beside his brother's chair in the fire-lit gloom, and resting a hand upon his brother's shoulder, "were it not best to tell the truth?"

Sir Oliver looked up quickly, frowning.

"Art mad?" quoth he. "The truth would hang thee, Lal."

"It might not. And in any case you are suffering worse than hanging. Oh, I have watched you every hour this week past, and I know the pain that abides in you. It is not just." And he insisted "We had best tell the truth."

Sir Oliver smiled wistfully. He put out a hand and took his brother's.

"'Tis noble in you to propose it, Lal."

"Not half so noble as it is in you to bear all the suffering for a deed that was my own."

"Bah!" Sir Oliver shrugged impatiently; his glance fell away from Lionel's face and returned to the consideration of the fire. "After all, I can throw off the burden when I will. Such knowledge as that will enhearten a man through any trial."

He had spoken in a harsh, cynical tone, and Lionel had turned cold at his words. He stood a long while in silence there, turning them over in his mind and considering the riddle which they presented him. He thought of asking his brother bluntly for the key to it, for the precise meaning of his disconcerting statement; but courage failed him. He feared lest Sir Oliver should confirm his own dread interpretation of it.

(To be continued)





19'25 B

# CANADIAN MOVING PICTURE DIGEST

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Vol. 16, No. 37.

TORONTO, CANADA

January 10th, 1925

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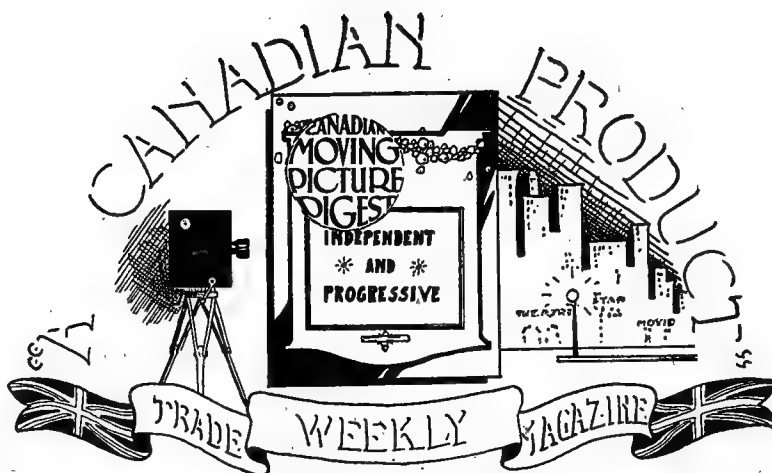
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TORONTO, CANADA

January 10th, 1925

## "Zeebrugge"

SOME pictures, like some people are "born with a silver spoon in their mouth." We are familiar with the implication as it applies to people, but pictures thus born are those which have their exploitation made in their title; and have no need of a publicity manager to create public interest.

"Zeebrugge" has not only been "born with a silver spoon" but has an 18 carat gold spoon as its heritage. For the first time in the history of Moving Pictures in England their Majesties King George V. and Queen Mary visited a cinema theatre to see a moving picture, that picture was "Zeebrugge" presented under the auspices of the British Admiralty.

Earl Beatty received the King and Queen and upper Oxford Street; on which location is situated the Marble Arch Pavilion where "Zeebrugge" was being presented, was turned into a studio with a dozen cameras cranking from every angle; and inscribing for future history the King and Queen of England's visit to a moving picture theatre, and here let us pause to state that "Zeebrugge" has been steadily playing to capacity attendance at that theatre since November 10th.

About one year ago, perhaps a little less, H. R. H. the Prince of Wales was the guest of honour at a luncheon introducing British Film Week. On that occasion H. R. H. said, "Take the British Film Industry seriously." Now we have his illustrious father, King George V. of England declaring himself as follows in regard to "Zeebrugge." "It is a wonderful film. I am sure it will be a great success."

Did you ever hear of a picture in Canada being presented under more auspicious patronage? Mr. S. W. Smith of London, England, responsible for the introduction into Canada of "The Battle of the Somme," "Britain Prepared," "The Better 'Ole," "So this is England," "The Game of Life," "The Royal Divorce," is responsible for "Zeebrugge" in Canada. But this time Mr. S. W. Smith accompanies and will personally present this British picture.

The famous operation of "Zeebrugge" occurred on April 22nd, 1918. With the co-operation of the British Navy and the Belgian Government all the important episodes are in this film despatched.

The picture is thrilling. The London Daily Express describes it as follows: "It is a wonderful and heart-shaking story that this film tells. The Admiralty does everything well, and it has excelled itself in 'Zeebrugge.'"

There are a hundred things in this epic of naval heroism which reproduces all the Zeebrugge Victoria Cross episodes, on which the reviewer could linger, but the most heart stirring concerns the award of the distinction to Lieutenant Commander G. N. Bradford, who was shot down while trying to secure the Vindictive to the Mole in a heavy sea."

The Sunday Herald of London said: "'Zeebrugge' is simply and in three words, 'a great film.' The producers have splendidly refused to introduce drama; yet it is intensely, inherently dramatic. The printed page can never give complete comprehension of what the bottling up of 'Zeebrugge' meant. The all-seeing eye of the moving picture camera explains it all, reveals it all. A series of scenes which will grip British audiences as no drama has ever done."

The Kinematograph Weekly reviews "Zeebrugge" thus: "An outstanding achievement which no exhibitor can afford to miss."

There are dozens of reviews, if not better, equally as good. It might be said of the press of England, to those who are not familiar with this press, that getting words of praise or attention from it, is about as difficult as being born with a silver spoon in your mouth, you're lucky when it happens.

The film is in 7,000 feet. It was produced by Mr. H. Bruce Woolfe and Mr. A. V. Bramble from material supplied by K. M. Bruce, D.S.O., R.N., which has in turn been checked by officers who took part in the engagement. The New Era, a British company, is responsible for the production.

And now what is this "Zeebrugge" relationship to Canada? It is to be presented here; and aside from our British interest in our British Navy, it will probably prove one of the greatest box-office attractions we have had in films. Mr. S. W. Smith brings with "Zeebrugge" a message to the people of Canada from His Majesty King George V. of England, from H. R. H. the Prince of Wales, and from Canada's chief trade commissioner, Mr. P. C. Larkin. A message from the British Admiralty under which auspices this picture will be presented.

While young and old Britishers still sing lustily "Rule Britannia, Britannia Rule the waves, Britons, never, never, shall be slaves," there will always be ready-made audiences for pictures like "Zeebrugge."

— RAY LEWIS.



His Majesty King George V  
of England, said of  
"Zeebrugge"---

*"It is a wonderful picture,  
I am sure it will be a great  
success."*



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TORONTO, ONT.

# Pictures in Toronto

By HECTOR CHARLESWORTH

THE "impossible" title, "Married Flirts" puts one in a peevish mood for enjoyment in going to see this film. There is undoubtedly a tremendous advance in the quality of film production in the last few years, but the taste displayed in the choosing of titles seems to become worse. This one certainly seems meant to entice those who love the unlovely. They must be disappointed on seeing the picture branded with this name, for it is a very fine example of interesting, unsensational, artistic film. The story is from a tale by Louis Joseph Vance, and was originally entitled "Mrs. Paramor." The nom de plume of the principal character. It begins with the final stages of the married life of a brilliant woman novelist who is too much interested in her work to be bothered with her personal appearance, or the business of amusing her husband — whom she adores when she thinks of him, which is not often. She awakens to a realization of her folly in this regard only after discovering his affair with a young person named Jill; her pride is too militant to allow her to receive explanations, and she divorces the erring husband. Jill meanwhile runs off with a young man Perley Rex who is her real passion. Some years later and now the authoress of the year, Mrs. Paramor, the former careless dowdy has blossomed into a beautiful and stylish woman. She has learned a lesson from her former experiences. She encounters Mr. and Mrs. Perley Rex, and turns the tables on the brainless girl who had taunted her with lack of charm after robbing her of her husband. But being older and fitted with a more sympathetic comprehension of other peoples' feelings, she relents and restores the husband, after giving the younger woman an idea of the pain she had caused. To make it effective the leading role demands a strong personality and great dramatic ability, and this it receives in the hands of Pauline Frederick, who makes of it another splendid characterization. Her scenes in the earlier part are handled with skill and artistic insight, and her dowdy appearance sufficiently careless—no more! Later, as the disillusioned and vindictive woman she was excellent, and her performance was always marked by the same quality of restraint and subtlety. One notices how admirably she and her director work together in saving her one really passionate outbreak for the end, in the scene in which she

triumphs over the pleading girl who has spoiled her happiness. Mae Busch gives an excellent portrayal of the flighty young wife awakened to a sense of responsibility by her own troubles. Conrad Nagel is admirable as the susceptible young man, and Huntley Gordon is excellent as older husband.

\* \* \* \*

One is informed at the beginning of "Dante's Inferno" that it marks the achievement of the producer's greatest ambition. One is sorry for him in this case, for certainly there are few films in which such bad use has been made of what promised to be interesting material. In the first place the cast is poor. Though Ralph Lewis works rather hard in the melodramatic role of the modern father. The modern story worked into the picture, or rather into which the Inferno is dragged, is wretched stuff as it is handled. Perhaps with more intelligent and imaginative handling the main idea might have been put to good use. It is the story of a hard, impossibly hard, man brought to a realization of his evil ways too late, and for the rest of life cursed with being always too late to do any good deed he aspires, and with a conscience to realize the meaning of it all. In the present version, however, it all happens in one crowded hour, and then proves to be a dream. The result is sad, very sad. The scenes in Hell, which promised to be gorgeous are ruined by inartistic crowding. The pictures are so massed and jostled that one figure cannot be distinguished from another, and the effect of one long drawn out series of wriggling patches of red light and brown shadow. This over-population of the place of punishment may be true to the higher realities but is confusing as artistic material. The late Horace Greeley once said there were not enough people in Hell; but these pictures should satisfy him.

\* \* \* \*

"SINNERS IN HEAVEN" is a good example of the Robinson Crusoe type of romance brought up to date with aeroplanes and wireless. The action is speedy, and the plot introduces novel features that retain the interest. The advantages the story offers for picturesque and beautiful scenes have been fully realized. Bebe Daniels is excellent when in the main roles, Richard Dix displays power. The variety of Mr. Dix's work is

always remarkable, while Miss Daniels develops fine intensity and a convincing treatment of difficult scenes. One is delighted to see again Effie Shannon, whose fascinating and beauty still remain in the middle aged parts she now interprets.

\* \* \* \*

The screen version of "Deburau," called "The Lover of Camille" is an interesting, if not altogether successful attempt to produce spiritual and psychological subtleties on the screen. The attempt involved slow action and a lingering over the scenes such as is possible on the stage where the intricacies of thought and emotion may be kept in progress by the dialogue. But here again the differences between the two mediums of expression cause failure, though it is an interesting failure. The poignancy of the emotional tragedy cannot be turned into good film material because it is rarely expressed in action. Yet successful or not a definite artistic sense is evident throughout the picture. The emotional scenes are directed with great delicacy and sympathy; and the feeling of hovering fate is sustained with remarkable sincerity. The intensity and passionate beauty of Monte Blue's portrayal of the title role is also of the great things in the picture. The difficulties of the role are enormous; that of a man who lives all his life for a few weeks of perfect love, and dwells all the years after in the memory of it. The spirituality and exaltation of the character are developed by Monte Blue with deftness and fervor, and at the same time are balanced by virility of personality which keeps the part at all times in an atmosphere of reality. Marie Prevost's performance is clever but not quite satisfactory. Neither in temperament nor appearance is she suited to the role. Where heights of pure passion are required one admires her cleverness, but remains unconvinced. Rose Dione is excellent in character role, as is Willard Louis. Many other supporting roles are well played. The settings and the photography are beautiful.

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## First National Acquires Brilliant Array Stories and Plays to Produce

**'Sally' New York Record Breaker—"The National Anthem" J. Hartley Manners' Play—"The Far Cry" and "My Son" Among Recent Purchases.**

COINCIDENT with the launching of its Eastern producing units at the Biograph studio in New York under Earl Hudson's supervision, announcement is made by First National Pictures, Inc., of the purchase of some exceptionally interesting story material for production during the coming months. Within the past few weeks screen rights to the following have been obtained:

"Sally," one of the most famous of musical plays, in which Marilyn Miller broke records both in New York and London; "The National Anthem," J. Hartley Manners' play for Laurette Taylor which reflects with convincing fidelity the restlessness of American life as indicated in the vogue of jazz; "The Far Cry," one of the biggest hits of the season, presented at the Cort Theatre, and "My Son," a play by Martha Stanley about the Portuguese and New Englanders of Cape Cod.

Stories purchased for screen production by independent producers releasing through First National include George McCutcheon's novel, "East of the Setting Sun," bought by Joseph M. Schenck for Norma Talmadge, and Olive Higgins Prouty's "Stella Dallas," purchased by Samuel Goldwyn.

Colleen Moore will have the title role in "Sally," in which Leon Errol, the famous Ziegfeld star, will also have an important part. "The National Anthem" will be a starring vehicle for Corinne Griffith, who, after a brief vacation in New York, returned to California a few days ago

to begin production of "Declasse," adapted from Zoe Akins' stage hit.

At the recent annual meeting of First National officials, held in Atlantic City, a colossal program of production was mapped out, the selection of well-known books and plays for picturization having a most important part in the proceedings.

Although the year just passed has been the most successful in First National's history, the prospects for the 1924-25 entertainment season are bigger and brighter than ever before, for the public as well as for the company, according to Robert Lieber, President of First National.

### Canadian Tour Arranged For "In Action" Canada's Part in War

E. L. Scott of Ottawa has arranged a Canadian tour of "In Action," a special pictorial review of the Canadians' part in the Great War. This feature, which gives inside information on what the Canadian troops accomplished in France and Flanders, had its first Canadian run at the Franklin Theatre, Ottawa, with considerable success. The picture is now being shown in several cities of Eastern Ontario, Picton, Kingston and Brockville, before going into Massey Hall, Toronto, for a special engagement there.

The title of the Christie Comedy, "Smoked Out," has been changed to "Step Fast."

### Polly Bobble Gives Mgr. Bishop, Regent Publicity "Forbidden Paradise"

Taking advantage of a "shopping department" in the Ottawa Journal of recent date, Manager Leonard Bishop secured some excellent newspaper advertising for the Regent Theatre, Ottawa, for the presentation of "Forbidden Paradise" during the week starting December. This department is headed: "Guide for Shoppers with Polly Bobble" and is written in conversational style. The breezy reader for the Regent was as follows:

"And now it's time for me to powder my nose and don my best bonnet," declared Polly Bobble. "Bob says that I need some relaxation after my day's shopping labors, so we are going to make our weekly pilgrimage to the Regent. Are you going? The feature picture for to-night and next week is Pola Negri in "Forbidden Paradise" and all my pals say it is a perfectly fascinating picture. Pola Negri is such a finished actress, I think—and I like Rod La Rocque too, don't you? He's playing opposite her, you know—and they say this is her best picture.

"Pola plays the part of Czarina in a small European Kingdom—stories of that sort are always ever so thrilling—and there are plots against her life, a revolt and an intensely interesting love story running through the whole picture. Why don't you and Ted come along too? You'll love 'Forbidden Paradise,' I'm sure—and the Regent always has the best music in town, too."

U. S. Navy in San Francisco ties up with "Captain Blood."

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# Pictures in Montreal

By S. MORGAN-POWELL

**M**ONTREAL, January 7. — There is one film on show here this week concerning which a good deal has been written and which naturally commands an attention not usually bestowed on pictures based upon plays. It is the pictorial version of "He Who Gets Slapped," the ironic drama from the pen of the unfortunate Leonid Andreyev, which was presented in Montreal and Toronto by the New York Theatre Guild.

This is an adaptation of the stage play to the screen. Fully half the interest in the former lay in the subtlety of the dialogue and in the spirit of irony conveyed through the art of the actors and the atmosphere created by the spoken word. Perhaps those responsible for the production of the film were wise in concluding that to reproduce this through the medium of the screen was impossible. That stand would serve to explain their efforts to land greater interest to the action.

With this object in view they have introduced the events shown in the drama with a prologue in the form of a pictorial representation of the circumstances leading up to the adoption by He of his role of clown. They show him as a chemist engrossed upon research work in the house of the evil Baron, deluded into thinking that he loves and is loved by the Baron's handsome ward. He is bitterly disillusioned when he finds the Baron reading before the French Academy of Sciences the very discoveries he has himself made—these having been stolen from his safe by the Baron's ward while he slept. He denounces the Baron before the Academy, only to find himself slapped in the face by the former and laughed to scorn by the latter. (Incidentally, the spectacle of this eminent body of scientists gleefully sneering at the unfortunate chemist as he is led out is nothing short of ridiculous, if one is to have any regard for credibility or for plausibility in such a story—and surely this is a tale where those elements ought to be taken into account.)

\* \* \* \*

At this point the action follows that of the play—more or less. But to lend a thrill to the climax, the adapters have followed the characteristically movie course of accentuating

tragedy. In the play He poisons some wine and by this means removes from the scene the evil Baron and the unnatural Count who have conspired together to sell to the former Consuelo, the latter's lovely and innocent daughter, who is in love with the circus bareback rider with whom she appears in the circus ring. On the screen, for poisoned wine there is substituted the circus lion, let into the room by He. The lion kills both Baron and Count, and why he did not make a clean job of it and kill He also only the requirements of the scenario can satisfactorily explain. Perhaps by that time the animal had had enough. My own acquaintance with circus lions has always led me to believe that they would attack nothing more dangerous than a beef roast. But you can never tell—in a circus. He himself is killed as a result of a swordcane stab by the Count, but he does not die until he has entered the ring for the last time and performed part of his act.

\* \* \* \*

Now this story is all right so far as it goes, and it does give us a vivid impression of a disillusioned and heartbroken man covering with the clown's motley the bitterness and the hopelessness that are gnawing at his heart. What we miss in comparison with the spoken drama is the irony, and the subtle manner in which the playwright succeeded in conveying to his audience, through the medium of the actor's speech, the spirit of ironic fatalism.

But this is inevitable, as pictures are made at present. One must take the film as it is, and judge it without comparison to the play. It is then seen to be an entertainment of genuine merit, both in regard to the quality of the acting and the consistency with which the story is told, with the exception of the unconvincing feature noted above.

\* \* \* \*

Much of its success is due to the high standard reached by the cast. Lon Chaney, whose career has been one of steady progress along the most artistic lines towards high ideals, is seen in the title-role, and accomplishes a distinctive piece of screen portraiture. The skill with which he succeeds in revealing to the audience, by flashes, as it were, from time to time, the real soul of the man that lies be-

hind the mask of the clown, is remarkable. He indulges in no tricks of the screen for his effects, and he shows us that a character can be depicted with much more force and realism by the avoidance of the stereotyped methods of the movie studio.

Miss Norma Shearer has the role of Consuelo, the Count's daughter. In this she appears a picturesque, romantic and altogether charming figure, and the strength of her appeal is heightened by reason of the absence of mechanical effort. She plays naturally at all times. She never gives the impression that she is responding to orders shouted through a megaphone or in any other way. Alike in gestures, in poise, in trifles of romantic color and in scenes where restrained emotional expression is essential, she meets the requirements of the role effectively, and she strengthens the impression she has created in her more recent work here that she is destined to achieve much bigger things on the screen in the not far distant future.

\* \* \* \*

With such a sterling actor as Tully Marshall in the role of the Count and with Marc McGregor portraying the Baron, the quartette of principals is assured of convincing and effective presentation. John Gilbert plays the young circus rider, Consuelo's lover, with an absence of staginess that makes the love scenes both attractive and interesting.

Nor must we forget the lion—by no means the least important actor in the cast. He looked ferocious at the proper moments, and he did his killing neatly behind overturned furniture which acted as an efficient shield for the gruesome deed.

And now we would like to know, how did it all get past our righteous censors? Have they decided at last — having been denounced by The Gazette in an article which reiterates mildly things I have been writing about them for years—have they come to a realization of their shortcomings, and is this the first sign of a New Year resolution to be human and reasonable? Let us hope so.

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## Our London Letter

By L. F. BRADDOCK, H.M.T.C.

*Empire Films.*—It has often been noted how small is the production of films throughout the Empire in comparison with the importance of such a subject. The success of the new British film entitled "Zeebrugge," which was recently viewed by His Majesty the King, is, therefore, all the more gratifying, more particularly as it depicts one of the exploits of the Senior British Service. The work of the Navy in this glorious feat is very clearly shown in this picture, which has been produced by British Instructional Films Ltd., of London, with the assistance of naval authorities to ensure historical accuracy in the scenes presented. By virtue of the peculiar power of the screen, a number of thrilling personal deeds have been included, without in any way detracting attention from the sweep of the main narrative.

Turning to ordinary dramatic films, such productions as "The Blue Lagoon," produced in South Africa, "The Sentimental Bloke" from Australia, and the more recent "Venus of the South Seas," come to mind. Of a different class, but perhaps of no less interest, was a programme of films, numbering over 60, shown at His Majesty's Government Pavilion, Wembley, during the recent British Empire Exhibition. These included excellent films depicting some of the major industries in the United Kingdom, as well as 4 films showing in detail the work of the important ports and docks. In addition, and as the main part of the programme, were films showing the activities of the British Army, the Royal Air Force, and various government departments including the Ministry of Agriculture and the General Post Office.

*Some recent British productions.*—The Stoll Company is well to the fore in British production, and their film "The Moon of Israel" is being shown at an important London theatre for a special presentation of four weeks. This film is produced by British capital and under British general direction, and though some of the artists are foreigners, owing to their special suitability to depict the story of the persecuted Jews in bondage under the Pharaohs and their escape, with the destruction of the pursuing Egyptian hosts in the Red Sea. The episode, in which the Red Sea is divided, naturally challenges comparison with that in the American film "The Ten Commandments," but it is generally

admitted that the new production is equal, if not superior, to the earlier picture.

Two other films of note produced by the Stoll Company, are entitled, "The Sins Ye Do" and "The Clean Heart." In both these pictures the reputation of British films is well maintained.

A British film, handled by the Gaumont Company, which can be recommended with confidence, is entitled "What the Butler Saw," featuring Guy Neewall. This is an adaptation of a well-known stage farce, and a good cast of British, with some American, players is introduced.

Mention has been made in the past of a British film, "Reveille," dealing with the close of the war period and featuring Miss Betty Balfour. When this film was shown to the trade the work of this leading British actress was very favourably commented upon, and it is interesting to know that this film was shown at Armistice time this year, for the usual run, in 283 London theatres as well as in hundreds of provincial cinemas. As a further example of the success of this British picture, it may be added that it will be seen in 20 cinema theatres in China. Miss Betty Balfour is now at work on an adaptation of a novel by H. de Vere Stackpoole, to be entitled "Satan's Sister." The action is to be on or near the sea and Miss Balfour's part will show her in a role unfamiliar to her admirers.

## Loew Off Map

### Ottawa For Present

The name of "Loew" has passed off the map of the City of Ottawa, Ontario, for the time being at least, through a change in the name of the local theatre company operating the big house now known as B. F. Keith's Theatre. The company to date has been known as "Loew's Ottawa Theatre, Limited." According to a government announcement the name of the company is now "Ottawa Theatres, Limited." The theatre was operated under Loew name and auspices until August 31, 1924.

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## Unexpected Praise Awarded To "Charley's Aunt"

December 31, 1924.

Gentlemen:—

When a producer praises his own picture—well, that is to be expected, and his words may be accepted with a grain of salt.

But when a producer commends a competitor's picture—which is, we regret to say, seldom done—it is quite evident that you have met a man who places sincerity above selfishness, or that the object of his praise is unusually good, or both.

Our Mr. Flinn recently received from Mr. A. E. Sebastian—producer of "Welcome Stranger" and "Friendly Enemies"—a personal letter beginning as follows:

"My dear John:—

I have had the pleasure of seeing the Christie Production with Sidney Chaplin, 'Charley's Aunt' and wish to tell you that I consider it the finest kind of entertainment and a very excellent picture which ought to make a million dollars for all concerned. I am very glad that it has turned out so successfully."

There, gentlemen, is one of our best producer's confidential, personal opinion of "Charley's Aunt." We appreciate those sincere words of praise, for Mr. Sebastian is well-known as an expert judge of picture values, and trust that his voluntary compliments for our splendid new special mean as much to you as they do to us.

Cordially yours,

O. A. MOONEY,

Vice President,

Producers' Distributing Corp.

## Educational Secure Two

### Reels Paris Fashions

## Hope Hampton Makes Display

Educational Film Exchanges, Inc., has secured for distribution two subjects of unusual box-office merit. These subjects are two reels of Paris fashion, displayed by the popular motion picture star, Hope Hampton.

The reels are in full color, made by the new Eastman Color process, claimed to be the most perfect color process that has reached the screen. The gowns displayed are the creations of the internationally known designers, Paul Poiret, Worth, Lanvin Doucet, Lucille, Boue and Jenny.

The subjects are being produced, and are sponsored by McCall's Fashion News.

# THE EXHIBITOR'S PLACE IN THE SUN

By SIDNEY S. COHEN

Reprinted from the "Exhibitors' Herald"

(Continued from issue of Dec. 27th)

The public decides on the merits of a book, on the ability of an author, on the commercial value of his works. It is difficult to see why the same standard should not be applied to films and screens.

If the theatre owner is forced to give all his play dates to one or two big companies, it means he is weakening the foundation of his ownership. His public — that means his real operating capital — begins to balk at the sameness of his pictures. As a result, the theatre he owns loses in value as a property and when eventually an offer comes to him from his producer-distributor-theatre owner competitor he is in no position to refuse. He has been crowded to the wall and must be glad of any exit afforded. The chances he may lose his entire investment in this manner are by no means remote. Competing producer-distributor-theatre owners treat the independent theatre owner much like the spider treats the fly. The spider impedes the movement of the fly, issuing forth thread after thread from its body and covering the fly for which there is no escape from the web.

\* \* \* \*

**B**UT "block booking" should not be confused with product sold in a series of ten, twelve or fifteen feature pictures, which are ready for screening and offered to the theatre owner on the merits of the product. If the theatre owner purchases these pictures after screening, he knows just what he is offering to his patrons and thus assures his theatre of meritorious productions. He is then able to exploit them properly and merchandise them to his public. Such a booking is of real benefit to the theatre owner, particularly so when the company he is doing business with is not using his own moneys derived from him by way of film rentals, for the purpose of building or acquiring theatres in competition with him in his territory, thus destroying or confiscating his investment.

"Block booking" is one of the evils that denies to the theatre owner his "place in the sun." The best that can be said for block booking is that it should be optional with the theatre owner, but never compulsory. The exception is in such cases only where severe producer-distributor-theatre owner competition requires that the independent theatre owner protect his

investment by making sure of a sufficient supply of pictures to keep his theatre open.

## THE THEATRE OWNER A DEMI-GOD

**I**T does seem as if most of the burdens in this industry have a way of locating themselves on the shoulders of the theatre owner. Like old man Atlas carrying the world on his back, the theatre owner bears the full load of the industry. The shoulders of Atlas were those of a demi-god, while the shoulders of the theatre owner are just the ordinary human shoulders.

I am not unmindful of a very small percentage who may be classed as exceptions. Here and elsewhere in these articles I am always speaking of the 95 per cent. rather than the fortunate 5 per cent.

No matter from what angle we survey the motion picture industry, no matter what budget or estimate you may examine, you find that all observations and all calculations are based on the carrying ability of the theatre owner. No wonder the poor fellow begins to stagger. The worst of it is that he cannot pass his burdens on to anybody else. He cannot unload them on any other element in the industry and, of course, he cannot and dare not pass them on to his patrons. If the theatre owner treated his patrons as he is treated by some producing and distributing interests, he would not last very long. Because he has been groaning under such a crushing impost, he has been tempted from time to time, like Samson of old, to pull down the pillars of the temple. It was but a momentary mood of despair, but it was an unmistakable symptom of which the producing and distributing interests might take an intelligently sympathetic notice.

Outside of his daily pressing problems, the care of his show, the supervision of his employes, the vigilant control of his investment, the theatre owner has been compelled to face sharp and often destructive competition from some of the very men who sell their film to him.

(To be continued)

"The Midnight Express" played its first Canadian engagement at Lyric, Kitchener, Ont. Business records broken for any three days in the history of the house.

## Stop the Press News

**R**UMOR associates Mr. Louis Basch of First National with the acquisition of the Paramount Theatre at Hanover, Ont. Mr. Ken Hill being installed as manager. The Lyric, belonging to the Allen chain, is in opposition.

S. W. Smith of London, will, it is reported, present "Zeebrugge" at the Regent Theatre, Toronto, Feb. 2nd, for a run.

The International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the U. S. and Canada passed a resolution favoring the abolition of the Amusement Tax in Ontario and forwarded a copy of this to the Provincial Treasurer, Col. Price. The contention was that the moving picture entertainment tax was taken from a class of people who could not afford this tax, that it was a war-time measure which had now outlived its purpose.

Toronto is humming with propositions made to exhibitors from various sources covering the question of product. One progressive unit invited all the Independent Exhibitors to a dinner at the King Edward Hotel. It looks as if this is going to be Independent year.

Al and Ray Rockett's magnificent picturization of "Abraham Lincoln" had a preview showing at the Regent Theatre under the auspices of the Toronto Heliconian Club recently. It is to open at the Regent for a two week's run it is reported. "Abraham Lincoln" is in the class of "Disraeli" as presented with George Arliss. Any house playing this picture will add prestige to its name; and unless your patrons are of a mediocre intelligence this picture should get the business.

Palace, Montreal, changes twice weekly, prices reduced 50%. Matinees 25 cents all over house. Evening balcony 25 cents, orchestra 45 cents including tax. Manager Rotsky sent out 130,000 heralds in Montreal announcing new policy, which also received much press comment and approval.

## POSITION WANTED

Operator wants position where good projection is appreciated. Non-union, single—will go anywhere. Write or wire DIGEST—BOX 5.



## Film Booking Offices of Canada, Limited Announcement on Short Product

**New Addition of Stan Laurel—Jimmy Aubrey Two-Reel Slap-Stick Comedies—Bray Dinky-Doodle Cartoons—Newspaper Fun—Means One Complete Programme Every Week Throughout Entire Year.**

F. B. O. has an announcement on another page, relative to new short product, which should be of more than ordinary interest to all exhibitors. The acquisition of this product by F. B. O. in Canada means that the exhibitors will now be able to get from them at least one complete program every week throughout the year. And, it will be a program which will measure strides with that of any other exchange.

The Stan Laurel and Jimmy Aubrey two-reel, slap-stick comedies are among the best on the market. The Bray Dinky-Doodle Cartoons are admittedly in a class by themselves for releases of this type. Newspaper Fun, one issue of which will be marketed each week, is produced by the

Winship Press Association of New York City; and each release contains about fifteen of the best jokes called from a list of about three hundred collected by that Association each week. This little reel promises to get wonderful representation, not only because of its own intrinsic merit, but also because of the fact that the producers throughout the world, to get tie-ups with these papers. These tie-ups are invaluable to the theatres which are playing these subjects, because the newspapers devote considerable of their space each week to display advertising in connection with the showings.

F. B. O. is certainly to be congratulated upon the acquisition of this wonderful array of short subjects.

### C. M. Brunton Manager, Auditorium, Ottawa

C. M. C. Brunton, formerly a bank manager at Sarnia, Ontario, became manager of the Auditorium, the big amusement centre of Ottawa, Ontario, on January 1, in succession to T. P. Gorman, who had had charge of the enterprise for the past year. Mr. Gorman is now suffering from a nervous breakdown.

Mrs. Wallace Reid expected in New York to make personal appearance with latest picture "Broken Laws." It is an F. B. O.



Margarite La Motte as "Essie" in Vitagraph's "The Clean Heart" or "The Cruelties of Life."

### P. C. Taylor Announces Jan. 3rd Biggest Week Business F.B.O. Canada

P. C. Taylor, General Manager of F. B. O. reports that the week ending January 3rd, which is the first week of the company's new fiscal year, showed the largest business by many hundreds of dollars, ever done by this organization in Canada.

F. B. O. certainly deserves this success, as their product, during the current season, has been at least on a par with that of any other exchange. It is indeed a pleasure to "Watch F. B. O. Grow."

With an issue of \$3,000,000 preferred stock, the old Universal Picture Corporation is replaced by Universal Pictures Company, Inc., with same officials heading, namely, Carl Laemmle and Robert H. Cochrane. Prospectus by Dillon, Read and Co., gives the following figures of interest. Incorporation 1912, business steadily growing, fiscal year ending Nov. 10th, 1923 gives gross revenue \$20,000,000 net profits, after Federal Taxes, over \$1,250,000.

Jack McHaugh, the clever juvenile comedian who has seen many of the Educational-Juvenile comedies, has been playing a part in Walter Hiers' new two-reel comedy, "Good Spirits."

Jack was cast as a little girl. His pug nose and his freckles add a valuable comedy touch to the character.



Walter Hiers, star in Educational Comedies and Duane Thompson, leading lady.

### Glad To Receive Digest Regularly

Canadian Moving Picture Digest,  
259 Spadina Ave.,  
Toronto, Ont.

Dear Sirs:

Attached herewith is our cheque for \$2.00 for the 1925 subscription to "The Digest" which we have certainly found of great service to us during the past year.

Both the reviews on pictures as to their quality, etc. are very good and your editorial policy is excellent because it does not protect any one class in our industry and protects the exhibitor and his interests.

The Canadian Moving Picture Industry is certainly in need of a publication and the bigger and better this publication grows, the better for all concerned. Every exhibitor is interested in knowing what other Canadian theatres are doing.

With best wishes for your continued good work and with kind regards.

Sincerely,

WILFRED G. RUPAY,

Res. Mgr.

Woodstock, Ont.

Griffin's Theatre,

Our Morgan S. Powell concedes to "Peter Pan" much praise but objects to the Americanization of an essentially English story and the introduction of the stars and stripes therein. Of course, Britishers might be sensitive to such an introduction, but hark ye to the oracle of The Morning Telegraph, Sunday, Jan. 4th, said oracle Peter Milne: "Willis Goldbeck, who prepared the adaptation of the play and Herbert Brenon, who directed the production have kept well in the spirit of the piece. Only in their flag waving and hurrah stuff do they strike wrong keys."

### "Thief of Bagdad" Regent Theatre, Ottawa

Manager Leonard Bishop of the Regent Theatre, Ottawa, Ontario, has booked the "Thief of Bagdad" for the two weeks starting Saturday, January 10. This is the first run of the Fairbanks fantasy in the Canadian Capital.

# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

Published by arrangement with First National Pictures Inc.

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin, but the marriage is opposed by Rosamund's brother, Peter, who takes every opportunity to manifest his antagonism. A stinging insult finally provokes Oliver, in the hearing of witnesses, to threaten to kill him, but the thought of Rosamund deters him. That night, however, Oliver's young half-brother, Lionel, accomplishes what Oliver would have liked to do, and is himself wounded in the encounter. Peter, Lionel relates, in a fit of jealous anger over a woman, had affronted him and drawn his sword; he had killed merely in self-defense. Terror-stricken, he extracts a promise from his brother to keep the affair a secret. Suspicion fastens upon Oliver, who unavailingly protests his innocence to Rosamund and her guardian, Sir John Killigrew. They tell him a trail of blood, has been found to lead from the dead body to his doorway.*

## CHAPTER VI (Continued)

He drew away after a time, and soon after went to bed. For days thereafter the phrase rankled in his mind, "I can throw off the burden when I will." Conviction grew upon him that Sir Oliver meant that he was enheartened by the knowledge that by speaking if he chose he could clear himself. That Sir Oliver would so speak he could not think. Indeed, he was entirely assured that Sir Oliver was very far from intending to throw off his burden. Yet he might come to change his mind.

Lionel sought to assure himself that his brother was a man of stern fibers, a man who never lost control of himself. But against this he would argue that what had happened in the past was no guarantee of what might happen in the future; that a limit was set to the endurance of every man be he never so strong, and that it was

far from impossible that the limit of Sir Oliver's endurance might be reached in this affair. If that happened, in what case should he find himself?

The answer to this was a picture beyond his fortitude to contemplate. The danger of his being sent to trial and made to suffer the extreme penalty of the law would be far greater now than if he had spoken at once. The tale he could then have told must have compelled some attention, for he was accounted a man of unsmirched honor and his word must carry some weight. But now none would believe him. They would argue from his silence and from his having suffered his brother to be unjustly accused that he was craven-hearted and dishonorable, and that if he had acted thus it was because he had no good defense to offer for his deed.

Thus he came to the dread conclusion that in his endeavors to screen himself he had but enmeshed himself the more inextricably. If Oliver but spoke he was lost. And back he came to the question: What assurance had he that Oliver would not speak?

The fear of this, from occurring to him occasionally, began to haunt him day and night, and for all that the fever had left him and his wound was entirely healed he remained pale and thin and hollow-eyed. Indeed the secret terror that was in his soul glared out of his eyes at every moment.

Coming one afternoon into the dining-room, which was ever Sir Oliver's favorite haunt in the mansion of Penarrow, Lionel found his half-brother in that brooding attitude, elbow on knee and chin on palm, staring into the fire. This was so habitual now in Sir Oliver that it had begun to irritate Lionel's tense nerves; it had come to seem to him that in this listlessness was a studied tacit reproach aimed at himself.

"Why do you, sit ever thus over the fire like some old crone?" he growled, voicing at last the irritability that so long had been growing in him.

Sir Oliver looked around with mild surprise in his glance. Then from Lionel his eyes traveled to the long windows.

"It rains," he said.

"It was not your wont to be driven to the fireside by rain. But rain or shine 'tis ever the same. You never go abroad."

"To what end?" quoth Sir Oliver, with the same mildness, but a wrinkle of bewilderment coming gradually between his dark brows. "Do you suppose I love to meet lowering glances, to see heads approach one another so that confidential curses of me may be muttered?"

"Ha!" cried Lionel, short and sharp, his sunken eyes blazing suddenly. "It has come to this, then, that having voluntarily done this thing to shield me, you now reproach me with it."

"I?" cried Sir Oliver, aghast.

"Your very words are a reproach. D'ye think I do not read the meaning that lies under them?"

Sir Oliver rose slowly, staring at his brother. He shook his head and smiled.

"Lal, Lal!" he said. "Your wound has left you disordered, boy. With what have I reproached you? What was this hidden meaning of my words? If you will read aright you will see it to be that to go abroad is to involve myself in fresh quarrels, for my mood is become short, and I will not brook sour looks and mutterings. That is all."

He advanced and set his hands upon his brother's shoulders. Holding him so at arm's length he considered him, what time Lionel drooped his head and a slow flush overspread his cheeks.

"Dear fool!" he said, and shook him. "What ails you? You are pale and gaunt, and not yourself at all. I have a notion. I'll furnish me a ship and you shall sail with me to my old hunting grounds. There is life out yonder — life that will restore your vigor and your zest, and perhaps mine as well. How say you, now?"

Lionel looked up, his eye brightening. Then a thought occurred to him; a thought so mean that again the color flooded into his cheeks for he was shamed by it. Yet it clung. If he sailed with Oliver, men would say that he was a partner in the guilt attributed to his brother.

He realized to the full the contemptible quality of his thought and hated himself for conceiving it. But he could not shake off its dominion. It was stronger than his will.

His brother observing this hesitation, and misreading it, drew him to the fireside and made him sit.

(To be continued)





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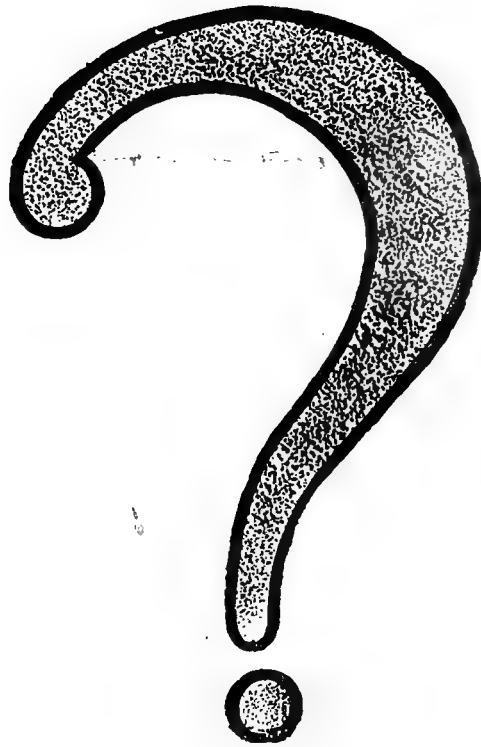
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Vol. 16, No. 38.

TORONTO, CANADA

January 17th, 1925

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PUBLISHED BY  
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED  
259 SPADINA AVENUE, TORONTO



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TORONTO, CANADA

January 17th, 1925.

## "The Law"

Snow's Criminal Code.

Dealing with Canadian Criminal Code.

Offences connected with Trade and Breaches of Contract.

### 496—CONSPIRACY IN RESTRAINT OF TRADE.

"A conspiracy in restraint of trade is an agreement between two or more persons to do or procure to be done any unlawful act in restraint of trade." 55-56 V., C. 29, S. 516—see section 573.

### 498—PENALTY FOR CONSPIRACY.

"Every one is guilty of an indictable offense and liable to a penalty not exceeding four thousand dollars and not less than two hundred dollars, or two years' imprisonment, or, if a corporation, is liable to a penalty not exceeding ten thousand dollars, and not less than one thousand dollars, who conspires, combines, agrees or arranges with any other person, or with any railway, steamship, steamboat or transportation company:

(a) *To Limit Transportation Facilities.* To unduly limit the facilities for transporting, producing, manufacturing, supplying, storing or dealing in any article or commodity which may be a subject of trade or commerce; or,

(b) *Restrain Commerce.* To restrain or injure trade or commerce in relation to any such article or commodity; or,

(c) *Lessen Manufacturing.* To unduly prevent, limit, or lessen the manufacturing or production of any such article, or to unreasonably enhance the price of thereof; or,

(d) *Lessen Competition.* To unduly prevent or lessen competition in the production, manufacture, purchase, barter, sale, transportation or supply of any such article or commodity, or in the price of insurance upon person or property.

It is not an unlawful combination for a manufacturer to agree with a number of dealers to sell to them exclusively. R. V. American Tobacco Co. (1897) 3 Revue de Jurisprudence, 453.

A person who organizes an association to restrict and control the business of retail coal dealing to the members of the association, and to prevent anyone else obtaining it from the foreign shippers at wholesale rates for resale in the district in which the association operates is properly convicted under this section of conspiracy to prevent competition in the sale of a commodity which is the subject of trade. R. V. Elliot (1905) 9 C. C. C. 505.

An agreement between an association of plumbers and an association of jobbers in plumbers' supplies made with the object of restricting the jobbers who joined the jobbers' association from selling to non-members of the plumbers' association and of restricting the plumbers'

association from buying from jobbers who were non-members of the jobbers' association is illegal, as it is made to unduly limit the facilities for dealing in articles of commerce, to restrain or injure commerce, to unreasonably enhance prices and to unduly lessen competition in contravention of Criminal Code, sec. 498. R. V. McMichael, 18 C. C. C. 185. (See annotation page 195.)

### 499—PENALTY.

Everyone is guilty of an offense punishable on indictment or on summary conviction before two justices and liable on conviction to a penalty not exceeding one hundred dollars or to three month's imprisonment, with or without hard labour, who,

(a) *Wilfully breaking contract* with danger of life or property. Wilfully breaks any contract made by him knowing or having reasonable cause to believe, that the probable consequences of his so doing, either alone or in combination with others, will be to endanger human life, or to cause serious bodily injury, or to expose valuable property, whether real or personal, to destruction or serious injury.

### 501—INTIMIDATION.

Every one is guilty of an offense punishable, at the option of the accused, on indictment or on summary conviction before two justices and liable on conviction to a fine not exceeding one hundred dollars, or to three month's imprisonment with or without hard labour, who, wrongfully and without lawful authority, with a view to compel any other person to abstain from doing anything which he has a lawful right to do, or to do anything from which he has a lawful right to abstain.

(a) *By violence.* Uses violence to such other person, or his wife or children, or injures his property; or,

(b) *By threats.* Intimidates such other person, or his wife or children, by threats of using violence to him, her or any of them, or of injuring his property.

### 502—INTIMIDATION TO PREVENT WORKING AT ANY TRADE.

Every one is guilty of an indictable offense and liable to two years' imprisonment who, in pursuance of any unlawful combination or conspiracy to raise the rate of wages or of any unlawful combination or conspiracy respecting any trade, business or manufacture, or respecting any person concerned or employed therein, unlawfully assaults any person, or, in pursuance of any such combination or conspiracy, uses any violence or threat of violence to any person with intent to hinder him from working or being employed at such trade, business or manufacture. 55-56 V., C. 29, S. 524.

—RAY LEWIS.

(Continued issue of January 24th.)



# Pictures in Montreal

By S. MORGAN-POWELL

**M**ONTREAL, Jan. 21.—There has not been much noteworthy in the films shown here since "Peter Pan." At the Capitol "Love's Wilderness," with Corinne Griffith, presented a rather long drawn out story, in which the beauty of semi-tropical scenery and of Miss Griffith herself did not wholly compensate for the limited opportunities afforded her or any of the cast for convincing histrionic work or the wearisome manner in which the story was told. Nor is "So This Is Marriage" any more satisfactory. Eleanor Boardman is not only a beautiful woman but a clever actress, and she deserves a better vehicle than this typically exaggerated picture of married life seen through the eyes of a Hollywood scenario writer. A ridiculously narrow-minded husband and a milk-and-water wife are hardly like to attract, even though an effort is made to enhance the romantic interest by the interpolation of a color-section in which the story of David and Uriah is dramatically depicted. This latter is the best thing about the film, in which neither Miss Boardman nor Mr. Conrad Nagel has much opportunity to do any convincing acting.

\* \* \* \*

At the Palace "The Mirage" is an efficient pictorial version of an early play by Edgar Selwyn. Florence Vidor in the role of the small-town girl who goes to New York to conquer opera and ends up as a chorus girl, finally marries a wealthy New Yorker after she has sent her doubting rural lover to the rightabout for having dared to misinterpret her relations with her future husband, is at all times natural and attractive, and contributes a most consistent and interesting character study to the film. Clive Brook and Alan Roscoe, associated with her, do work on a sound plane of natural acting, and Viola Vale proves herself a comedienne of parts.

"Gerald Cranston's Lady" would have been much more successful if the censors had not, in their zeal that we shall not be soiled by the spectacle of two lovers embracing, cut out most of the interesting bits, particularly in the aerial trip across the Channel. In fact, the censorial eliminations made the story appear rather dull, whereas in the original form it was an excellent film, full of action and dramatic qualities, just as was the book from which it was taken.

Alma Rubens and James Kirkwood, robbed of most of their opportunities to reveal their ability in emotional acting, appeared merely picturesque figures standing out of a rather commonplace story. Incidentally, the director should have cut out close-up views of Mr. Kirkwood, whose eyes do not photograph at all well.

Constance Talmadge in "Her Night of Romance" was successful in providing an abundance of comedy that covers up numerous improbabilities and awkwardly manipulated complications in the story. Her acting is most enjoyable, and she missed no opportunity of endowing comedy situations with their full value. Her young and good-looking leading man is unnamed on the film, but is pleasant to watch. Photography, settings and backgrounds were all adequate.

The Imperial has had two good films—"K, the Unknown," from the popular story by Mary Roberts Rinehart, and "The Silent Accuser," in which the clever acting dog, Peter, is the principal artist. The first-named film carries more than ordinary interest because the setting of the story is a hospital, and doctors and nurses are common figures throughout. Miss Virginia Valli and Mr. Percy Marmont fill the principal roles of the doctor and the pretty nurse. The director, however, made a terrible error in his picture of a modern hospital. Nurses at hospitals in real life do not go out with the doctors every night for sprees, despite the suitability of such a libel for screen entertainment purpose.

## Stop the Press News

Preferred Pictures Limited formed, authorized capital \$100,000.00 with Ald. W. Summerville of Toronto as president, Arthur Gaboury, Director of Safety, Montreal, vice-president, George S. Jeffrey, Director. Head office—Toronto. Division of capital, 5,000 7% preferred accumulative shares with a par value of \$10.00 each and 5,000 common shares with a par value of \$10.00 each.

Motion Picture Bureau of Ontario Government under Provincial Treasurer Col. W. H. Price, has suspended the license of the Dominion Film Ex-

change of Canada and seized over 100,000 feet of second-hand inflammable moving picture film for use in German-made toy projectors. Upon interviewing Mr. Louis Rosenfeld of Canadian Independent Films Limited he stated that an appeal has been placed since the handling of said film was not indulged in by Dominion Films or its employees or agencies; and that the revoking of the license in no measure effects the operation of the Canadian Independent Films Limited.

It has been rumoured that the Garden Theatre in Toronto, on College Street, for years operated by Famous Players Canadian Corporation, has been sold.

Luncheon meeting of the M.P.T.O. King Edward Hotel, Room G, 12.30 (noon), Tuesday, Jan. 27th. Exhibitors urged to attend. New tricks uncovered.

In reply to the many inquiries as to the question mark on the front and back covers of The Digest we can only inform our reader that this space is reserved by First National under contract until the latter end of August 1925, and that further inquiries should be directed to First National head office, 91 Queen Street East.

Rumour states that an important First National official has resigned and that Mr. N. L. Nathanson is negotiating for Canadian franchise.

Rumours connect Canadian exhibitors with forming combination booking plans, Independent Exchanges; and the Hays Organization of Canada of calling members and managers of Exchanges' meetings to consider "Ways and Means" to meet such moves upon the part of Independent Exhibitors should the rumoured plans develop.

Will the attorney who is carefully reading the weekly copies of The Digest in order "to catch ye editor on the hip" read the Editorials of Jan. 17th and 24th, in order to safeguard the interests of his clients. This is in the nature of a definite warning.

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# Pictures in Toronto

By HECTOR CHARLESWORTH

**G**LORIA SWANSON appears in new and picturesque surroundings in her latest vehicle, "Wages of Virtue." Here one sees her as an Italian girl, keeper of a wine-shop in Sidi-Bel-Abbes in Algiers, patronized by the soldiers of the Foreign Legion. In these romantic surroundings she plays the role of a naive girl of the slums, in whom loyalty and gratitude are at war with genuine love. Rescued from death by the strong man of the circus in Naples, she feels bound to serve him for the rest of her life. Despite his brutal nature she stays with him through all kinds of trial. Eventually they find themselves in Algiers where he joins the motley crew of the Foreign. She sets up a little wineshop in the native quarter, and her seductive but wholesome charm attracts the men away from the regiment canteen. The well-to-do old widow of the canteen in revenge plans to win the heart of the man to whom Carmelita is devoting her life, and on account of her prosperous circumstances she does win him. But meanwhile a young American who has recently joined up is introduced to the girl by John Boule, the mysterious Englishman of the company and the two young people fall madly in love with each other. The strong man plays dog in the manger and plans to kill the boy, but is prevented by the kindly John Boule, who also shows the girl the faithlessness of her so-called protector, and enables the lovers to marry. But the unfaithful man in a fit of jealousy fights with the boy and is about to overpower him when Carmelita rushes in and with her ever-ready knife kills him. The men keep silent as to the cause of his death and all ends happily. Gloria Swanson gives a capital performance as the passionate girl, retaining a child-like frankness that makes her lovable at all times. The swift play of her emotions is admirably depicted. She also displays great charm in the moments of comedy which arise here and there in the film. Ben Lyon gives another of his fine characterizations as the passionate young lover of over-impulsive tendencies. Norman Trevor is good as the fatherly Englishman. The picture shows excellent direction throughout, particularly in the handling of Ben Lyon's role, and in the scenes of merriment in Carmelita's shop. Every advantage has been taken of the picturesque scenic opportunities.

One cannot express much joy at the prospect of another Balkan royal love-story. But in the hands of Ernst Lubitsch, and with Pola Negri in the principal role one may expect something unusual and worthwhile out of "Forbidden Paradise," whose title means as ever, practically nothing. The Balkan royal atmosphere is redeemed by a delicately suggested air of satire in the directing, which in no wise spoils the romantic quality for those who like that sort of thing. It cannot be attributed to any particular incidents, but to the general attitude of the directing mind towards the imaginary society treated of and the actual society it claims to be based on. The distinctly sophisticated tone that runs through the romantic scenes is also delightful. There is much the same attitude of kindly amusement towards the foibles and weaknesses of the characters involved in a plot which is melodramatic and a bit naughty in spots. The role played by Pola Negri of the queen of the small country of conveniently vague locality is naturally one of a lady of easy virtue. But under the guidance of the director one views her, not as a glamorously terrible vampire despite her numerous amours, but as a creature to be pitied; one without resources in herself to keep her mind and fancy occupied and consequently the prey of any passing whim or passion. By not holding up his hands in conventional holy horror and thus exalting her offences Ernst Lubitsch achieves an almost moralizing effect in making her frivolity ridiculous and her nuerotic passion a state of mind not at all to be envied. All this he does by dealing in a straight forward manner with an interesting and amusing tale of royal romance with an inferior. The young officer, however, has a lady of his own and though temporarily dazzled eventually throws over the enamoured queen. All the while in the background is the chancellor, managing everything to just his own ends. Pola Negri gives a splendid characterization of the empty headed flirtatious queen, whose obvious charm is marred by her unhealthy nature. With her ranks Adolphe Menjou, whose subtle methods make a notable creation out of the part of the sensible, tactful, omnipotent chancellor. Rod La Rocque is delightful as the impulsive, very human, and not very discreet young officer. Pauline Starke as his fiancée is a little too tearful to

be altogether charming. The settings are exceedingly beautiful, and show daring use of contrast. One or two scenes are almost futuristic, but always effective. The photography is most artistic.

\* \* \* \*

"Dangerous Money" is another of the long list of films and plays that unsuccessfully and insincerely set out to show that money is the root of all evil, and in poverty and want only is there joy. Yet despite such crass material to work on, it manages to be quite entertaining chiefly because it gives Bebe Daniels a vehicle for expression of widely varying moods and developments, as the slavy in a boarding house, as the awkward girl in a fashionable school, as the society butterfly, and as the troubled young wife. She is at her best in the earliest scenes of sentimental comedy where her winning sweetness mingled with an admirable awkwardness makes a distinctive appeal. Her later work is also good, but of a more commonplace type. Tom Moore as the poor but go-ahead young Irish lover gives a delightful performance, and many others in the cast give splendid support. The development of the story gives ample chance for settings of great variety and picturesqueness.

## J. M. Franklin Exhibits Famous Oil Painting Twice Daily at Theatre

Manager Joseph M. Franklin of the B. F. Keith Theatre, Ottawa, Ontario, conducted a novel feature during the week of January 12 in the form of an art exhibition in the spacious and handsome lobby of the Keith house. The outstanding exhibit in this display was the famous oil painting which Mr. Franklin discovered in Ottawa at a private sale, this being the Erskine Nicol masterpiece, "Sampling." Although Franklin secured the picture for a small sum, art critics have placed a valuation of \$10,000 upon it. Mr. Franklin has secured \$20,000 worth of publicity through the discovery of the painting and it was because of many requests for private views of the picture that he decided to have an art exhibition in the theatre lobby.

The exhibition was held twice daily during the week, from 2 to 5 p.m. and from 7 to 10 p.m. each evening.

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ALBERT E. SMITH, President

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# History Vitagraph Embraces History of Moving Picture Industry

**With Growth of Motion Pictures Vitagraph Kept in Lead With  
New Ideas and Still Leading After Twenty-Eight  
Years of Service.**



**ALBERT E. SMITH**  
*President Vitagraph*

**T**HE history of Vitagraph is the history of the motion picture industry itself. The two came into existence together. In the years that have followed, innovation after innovation introduced by Vitagraph has been adopted by one company after another until it has become a settled, a component, factor in picture production, distribution and exhibition.

The phrase, "The screen is still in its infancy," is much more than a mere catch line. There is no other art or industry or entertainment-producer enjoying like anything the same degree of popularity, playing such an essential part in the daily lives of the public, or occupying as important a place in the commercial world, whose pioneers still hold dominant positions.

Vitagraph begins its twenty-eighth year of continuous production in February next. But even longer than twenty-seven years two of its founders, having formed an independent partnership, were making and exhibiting action pictures of a primitive type. They were trail-blazers as well as pioneers. And today, one of them, Albert E. Smith, is president and active directing head of Vitagraph, while the other, J. Stuart Blackton, continues to produce outstanding suc-

cesses, all bearing the Vitagraph label.

In the beginning, Messrs. Smith and Blackton toured New York City with a black canvas tent, displaying pictures which, compared with the triumphs, artistic and mechanical, of the present, were extremely crude. Yet these pictures excited such widespread interest as soon to justify the invasion of other fields.

At the start the two itinerant exhibitors dealt directly with the consumer. At length they acquired more films and projection machines than they could handle unassisted, so they began to instruct the owners of other, more recently-formed, tent shows in their use.

Meanwhile, Mr. Smith had perfected an invention that removed the flicker from films. This device gave real life to motion pictures and assured their future development. No longer were they to be a mere object of curiosity. And so it was that when William T. Rock, coming up to New York from New Orleans, joined Mr. Smith and Mr. Blackton, in February, 1897, in organizing Vitagraph, this first of all picture companies was able to live up to its name from the very start. For the word means "life delineated," or "life written."

Up to that time Thomas A. Edison had made all the films and projectors that there were. So that it should not be dependent on the New Jersey wizard, the young concern rented a loft building in downtown New York and began picture-making on its own account. This was the first exclusive picture-making plant ever established, and it gave rise to another innovation, the practice of direct dealing with exhibitors, which has been followed throughout the industry ever since. For, with the perfection of Mr. Smith's invention, and the formation of a company to manufacture and distribute films, the number of exhibitors multiplied amazingly.

Then there set in a long, uninterrupted succession of other "firsts." Vitagraph gave the world the first news reel and the first motion picture with a plot. A. E. Smith rushed to Galveston in the wake of the great tidal wave and personally photographed the ruins wrought by that disaster for reproduction on the screen—an achievement which aroused amazement and intense admiration. The first of all story pictures, "The

Spanish Flag Pulled Down," was inspired by the threat of war between the United States and Spain, and made its appearance in 1898. It was only forty-eight feet long, but it marked an epoch. It was a distinct advance from the flickering few-foot flashes of the tent show days, and even then Vitagraph's founders had visions of the super-special which they were to bring into being before many more years had passed.

Vitagraph is said to have been the first company also to recruit screen actors from the stage. Many of the leading stage players first gave thought to motion pictures through this organization. E. H. Sothern played his masterpiece, "An Enemy of the King," in Vitagraph studios, and there, too, Barney Barnard, Frank Daniels and a large number of other dramatic stars started their screen successes.

Sidney Drew's comedies were launched at the Brooklyn studios. That earliest plant in lower New York had been followed by a larger one in the same neighborhood, to be succeeded before very long by a far more ambitious manufacturing and producing establishment over in Flatbush. Florence Turner "The Vitagraph Girl," Flora Finch, John Bunny, Little Bobby Connelly, Mother Mary Maurice and Maurice Costello were among early stars under the Vitagraph banner, Norma and Constance Talmadge made their debuts under the same auspices, and a host of other present day stars proudly acknowledge Vitagraph as their alma mater.

It was Vitagraph, moreover, that opened the first exclusive motion picture house on Broadway, another item in its long list of innovations.

(Continued on page 9)



**JOHN B. ROCK**  
*General Manager*

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# "Classmates" Played 125 Representative Theatres On Release Date

Opened in Canada at Pantages, Toronto, went over with Hurrah.

The popularity of Richard Barthelmess with picture patrons remains as great as ever. A convincing proof of this statement may be found in First National's report that his new Inspiration production, "Classmates," based upon William C. DeMille's stage success of the same title, was played in 125 representative theatres throughout the United States on its release date.

"Classmates" is a type of picture which, while suitable for any time of the year, has a special holiday appeal, dealing with youth and its problems, especially as they exist among the younger classmen at the Military Academy in West Point. There is an added patriotic appeal in the picture's truthful delineation of the training which our army officers must undergo to fit them for command.

"Classmates" is another of First National's outstanding pictures in its Pace Maker group for the current year. It was directed by John S. Robertson and in the star's support are Madge Evans, Charlotte Walker, Reginald Sheffield, Beach Cooke, James Bradbury, Jr., Claude Brooks and Antrim Short.

First National's Pace Maker group has had a number of strong additions, recently, besides "Classmates," notably Sam Rork's production of "Inez From Hollywood" and John Stahl's "Husbands and Lovers," which many exhibitors are pronouncing as among the finest they have viewed during the season.

"Classmates" opened in Toronto at Pantages, week of Jan. 12th, and made a decided impression. Barthelmess is a great favorite here.

## Famous-Players Make "Peter Pan" British Original Story English

The St. John Office of the Famous Players, of which P. Hogan is manager, understanding that the few American incidents in "Peter Pan" were objectionable to Canadian audiences, made a request that these parts should be retaken and the British Flag substituted for the Stars and Stripes in the flag raising scene. This has been done and when the people of the Maritimes have the pleasure of seeing Barrie's incomparable story on the screen it will have the true English flavor with which it was written. It is felt that the action taken by the Famous Players was the right one and they are receiving much credit for their realization of the facts of the case and their promptness in having the changes made.

"Peter Pan" played for one week at the Orpheus Theatre, Halifax, with special musical selections and special prices.

## Queen Square, St. John Offers Stunt Musical Number

The Queen Square Theatre also had a most unusual musical programme recently given by Mr. Einar Nenson, the Norwegian musical wonder. Mr. Nenson played an ordinary carpenter's saw with violin effect and did stunts with a mandolin playing with his teeth and singing at the same time.

## Three Well-Known Exhibitors Visit St. John Recently

Recent visitors to St. John were John Connor of Glace Bay, N. S. Mitchell of the Opera House, Windsor, N. S. and D. R. Bedell of the Specialty Theatre, Andover, N. B. These exhibitors are all well known and popular in St. John and were arranging for their winter programmes.

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## Louis Bache Visits St. John to Superintend Amalgamation Educational

A visitor to St. John was Louis Bache, Canadian District Manager of First National. Mr. Bache superintended the amalgamation of the First National and the Canadian Educational Pictures. This concern will be known as the First National Pictures Inc. William Melody is manager of the amalgamated companies and all his many friends wish "Bill" every success.

## History of Vitagraph

Continued from page 8

From the very day of the company's formation, Vitagraph has placed emphasis on cleanliness in pictures. This was the paramount plank in the platform of the founders and it has remained the corner-stone of Vitagraph policy. Throughout, there has been insistence not only upon casts of superior excellence and directorship of the highest order, but upon thoroughly worthwhile stories. The founders insisted that sheer entertainment should carry also an appeal to the intelligence and to the higher—never the baser—emotions, of the public.

In keeping with this policy, from which Vitagraph has never swerved, a decided leaning toward established works by established authors has always been shown, not alone because these have already "sold" themselves, thus giving assurance of box-office profits to the exhibitor, but because the public's taste for the clean and the wholesome was to be encouraged. It is a source of gratification to Vitagraph that this policy has been impressively vindicated. The outstanding success of productions of the highest quality is evidence that this is exactly the kind of picture which the mass of "movie" lovers prefers—a situation that speaks well for the mental and moral condition of the country.

The long list of celebrated authors whose masterpieces have been pictured by Vitagraph includes, among many others, Rafael Sabatini, Robert W. Chambers, George Barr McCutcheon, James Oliver Curwood, Wallace Irwin, Booth Tarkington, Louis Joseph Vance, Donn Byrne, Edith Ellis, Sir Arthur W. Pinero, O. Henry, Alfred Henry Lewis, A. S. M. Hutchinson, Cyrus Townsend Brady, E. Phillips Oppenheim, Leonard Merrick, Frank Upham Adams, George Randolph Chester, Will E. Ingersoll, Basil King, Mary E. Wilkins Freeman, Florence Morse Kingsley, Hamlin Garland, Mollie Elliott Sewell, Earl Derr Biggers, Harold McGrath.

It is the boast of Vitagraph that it realizes the word "first" is used in more than one sense, and that it merits the use of the adjective under both definitions. Vitagraph was first in point of time in exhibiting pictures, in both producing and exhibiting films, in developing real plot subjects, and in a lot of other things that have combined to make "the movies" virtually a necessity in twentieth century life. And it has always strived—successfully it believes, to be first also in quality and in service.

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# THE EXHIBITOR'S PLACE IN THE SUN

By SIDNEY S. COHEN

Reprinted from the "Exhibitors' Herald"

(Continued from issue of Jan. 10th)

## THE SHADOW OF WALL STREET

**S**PEAKING of burdens which the industry, i. e., the theatre owner must carry, I distinguished two kinds: One variety which is a necessary incident to our business and another one which is wholly artificial and unnecessary.

Here I am only concerned with what I consider the avoidable burdens. They arise in part from the promotion and financing of companies in Wall street by the sale of stock to the public. This money we all know must be paid for heavily, often extravagantly. Dividends must be paid as well as large sums for promotion and financing. In this way we find film companies who have to depend not alone on the fair and reasonable profits from the distribution of their pictures, but who must seize on the profits from exhibition itself besides production and distribution.

Wall street is a cold blooded business machine. We know that every company that has gone into the "street" to raise moneys has been forced to pay heavy interest for same. Who pays the cost in the last analysis? Not the public. Not the immediate beneficiaries of these loans. But the man who owns the theatre—he is the one who pays—he alone. It is exceedingly difficult for a theatre owner depending on his own resources to compete with organizations that secure their funds from the whole public of the United States, by way of Wall street stock.

No matter how big and strong an independent theatre owner may in his own locality, when he becomes the victim of competition from a producer-distributor-exhibitor, he is battling a gigantic competitor and the weapons being used are unfair. One is using a "toy pistol" against the other's "big Bertha." If here and there an independent theatre owner still succeeds in defying this unfair, not to say unclean competition, he owes it solely to the loyalty of his patrons, a loyalty which he has won by years of honest and intelligent effort. I am happy to say that many, if not most of our independent theatre owners, have understood how to build up a feeling of friendship between themselves and their audiences. They have become part of the community life. They are well known and well liked and enjoy the confidence of their neighbors.

In such cases, the first attack of mere volume of money may fail, for a time at least. When I use the term "independent" here, I refer to those theatre owners who are operating with their own moneys or with that of their associates in their local zone.

While on this subject it might be pointed out that the small theatre owner catering to the neighborhood theatre patronage or conducting a theatre in a small community is, to say the least, fully as important to the good name and prestige of the industry as the big theatre owner is on the main thoroughfares of the great cities.

In my experience as president of

the Motion Picture Theatre Owners of America in the successful campaigns for the removal of the 5 per cent rental taxes, the seating tax and admission tax up to 50 cents and other legislative work at Washington and elsewhere, it was found that the so-called "little man" was the real big man in so far as help and influence with the legislators were concerned. In nearly every case he was personally and intimately acquainted with his representative, called him by his first name and was on friendly terms with him. The letters of introduction sent me by these theatre owners to their legislators were found to be most valuable.

Another point in this regard might be of interest. Take the seven first run theatres on Broadway, New York—the Capitol, Strand, Rivoli, Rialto, Criterion, Piccadilly and the Broadway. All of these are in one assembly district, in one senatorial and the same congressional district. The little theatre owner lives and votes in the district, as do most of his patrons, while on the other hand about 95 per cent of the patrons of the big houses mentioned come from all parts of the city or even from the neighboring states of New Jersey, Connecticut and Pennsylvania, and for that reason would not be considered constituents and therefore of no special interest to the legislative representative.

(To be continued)

"Zeebrugge" opens Regent Theatre, Toronto, Feb. 2nd, patronage Lieutenant Governor Col. Cockshutt of Ontario.

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NEW YORK PUBLIC LIBRARY

# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin, but the marriage is opposed by Rosamund's brother, Peter, who takes every opportunity to manifest his antagonism. A stinging insult finally provokes Oliver, in the hearing of witnesses, to threaten to kill him, but the thought of Rosamund deters him. That night, however, Oliver's young half-brother, Lionel, accomplishes what Oliver would have liked to do, and is himself wounded in the encounter. Peter, Lionel relates, in a fit of jealous anger over a woman, had affronted him and drawn his sword; he had killed merely in self-defense. Terror-stricken, he extracts a promise from his brother to keep the affair a secret. Suspicion fastens upon Oliver, who unavailingly protests his innocence to Rosamund and her guardian, Sir John Killigrew. They tell him a trail of blood, has been found to lead from the dead body to his doorway.*

*This, however, actually establishes his innocence, for he bears no mark of recent wound. He lays his proof before the justices, who, convinced of his innocence, draw up a document to that effect and give it to him to hold in readiness until needed. Between pricking conscience and fear that his brother will reveal the truth, Lionel becomes so distraught that Oliver suggests a sea expedition for both of them.*

## CHAPTER VI (Continued)

"Listen," he said, as he dropped into the chair opposite. "There is a fine ship standing in the roads below, off Smithick. You'll have seen her. Her master is a desperate adventurer named Jasper Leigh who is to be found any afternoon in the alehouse at Penycumwick. I know him of old, and he and his ship are to be acquired. He is ripe for any venture, from scuttling Spaniards to trading in slaves, and so that the price be high enough we may buy him body and soul. His is a stomach that refuses nothing, so there be money in the venture. So here is ship and master ready found; the rest I will

provide—the crew, the munitions, the armament, and by the end of March we shall see the Lizard dropping astern. What do you say, Lal? 'Tis surely better than to sit moping here in this place of gloom."

"I'll—I'll think of it," said Lionel, but so listlessly that all Sir Oliver's quickening enthusiasm perished again at once, and no more was said of the venture.

But Lionel did not altogether reject the motion. If on the one hand he was repelled by it, on the other he was attracted almost despite himself. He went so far as to acquire the habit of riding daily over to Penycumwick, and there he made the acquaintance of that hardy and scarred adventurer of whom Sir Oliver had spoken, and listened to the marvels the fellow had to tell—many of them too marvelous to be true—of hazards upon distant seas.

But one day early in March Master Jasper Leigh had a tale of another kind for him, news that dispelled from Lionel's mind all interest in the captain's ventures on the Spanish Main. The seaman had followed the departing Lionel to the door of the little inn and stood by his stirrup after he had got to horse.

"A word in your ear, good Master Tressilian," said he. "D'ye know what is being concerted here against your brother?"

"Against my brother?"

"Aye—in the matter of the killing of Master Peter Godolphin last Christmas. Seeing that the justices would not move of themselves, some folk have petitioned the Lieutenant of Cornwall to command them to grant a warrant for Sir Oliver's arrest on a charge of murder. But the justices have refused to be driven by his lordship, answering that they hold their office direct from the queen and that in such a matter they are answerable to none but her Grace. And now I hear that a petition be one to London to the queen herself, begging her to command her justices to perform their duty or quit their office."

Lionel drew a sharp breath, and with dilating eyes regarded the mariner, but made him no answer.

Jasper laid a long finger against his nose and his eyes grew cunning.

"I thought I'd warn you, sir, so

as ye may bid Sir Oliver look to himself. 'Tis a fine seaman and fine seaman be none so plentiful."

Lionel drew his purse from his pocket and without so much as looking into its contents dropped it into the seaman's ready hand, with a muttered word of thanks. He rode home in terror almost. It was come. The blow was about to fall, and his brother at last would be forced to speak. At Penarrow a fresh shock awaited him. He learned from old Nicholas that Sir Oliver was from home, that he had ridden over to Godolphin Court.

The instant conclusion prompted by Lionel's terror was that already the news had reached Sir Oliver and that he had instantly taken action; for he could not conceive that his brother should go to Godolphin Court upon any other business.

But his fears on that score were very idle. Sir Oliver, unable longer to endure the present state of things, had ridden over to lay before Rosamund that proof with which he had taken care to furnish himself. He could do so at last without any fear of hurting Lionel. His journey, however, had been entirely fruitless. She had refused pointblank to receive him, and for all that with a humility entirely foreign to him he had induced a servant to return to her with a most urgent message, yet had he been denied. He returned stricken to Penarrow, there to find his brother awaiting him in a passion of impatience.

"Well?" Lionel greeted him. "What will you do now?"

Sir Oliver looked at him from under brows that scowled darkly in reflection of his thoughts.

"Do now? Of what do you talk?" quoth he.

"Have you not heard?" And Lionel told him the news.

Sir Oliver stared long at him when he had done, then his lips tightened and he smote his brow.

"So!" he cried. "What that be why she refused to see me? Did she conceive that I went perhaps to plead? Could she think of that? Could she?"

He crossed to the fire-place and stirred the logs with his boot angrily.

"Oh! 'Twere too unworthy. Yet of a certainty 'tis her doing this."

"What shall you do?" insisted Lionel, unable to repress the question that was uppermost in his mind, and his voice shook.

"Do?" Sir Oliver looked at him over his shoulder. "Prick this bubble, by Heaven! Make an end of it for them, confound them and cover them with shame."

(To be continued)





# CANADIAN MOVING PICTURE DIGEST

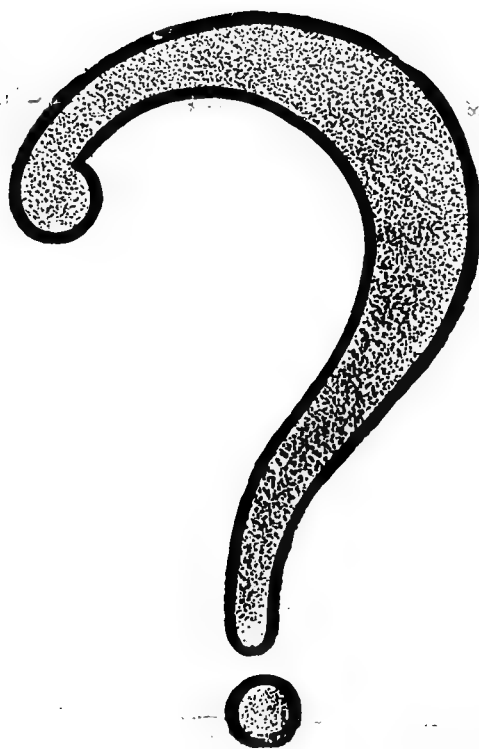
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Vol. 16, No. 39.

TORONTO, CANADA

January 24th, 1925

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED  
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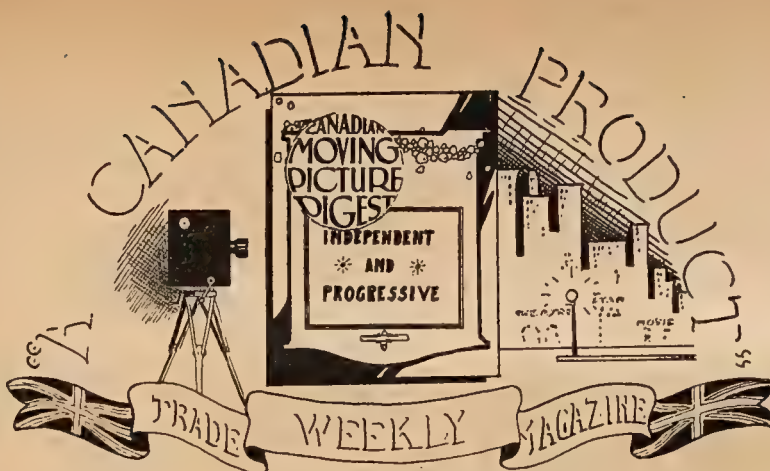
The Canadian Moving  
Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

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**ESTABLISHED  
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Official Organ of the  
M. P. T. O.  
of Canada

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## "The Law"

IN Clerk and Lindsell's Law of Torts, Canadian Edition by A. T. Hunter, we find the following governing impropriety of means to end.

"(b) The second of the two kinds of moral misconduct as being material to liability, consists in the use of unfair or improper means to gain a particular end. In certain cases, if one person makes use of either force or fraud to gain a benefit at the expense of another, this conduct will be actionable, though the gaining of the same, benefit by other means might be perfectly justifiable. Such impropriety in the means employed is particularly material in the various classes of cases which may be grouped under the head of "competition."

No one has a vested right in the carrying on of any trade, profession, or calling, or in the property, we must all take our chance of the intentional competition of others. But every man has a right to a fair chance, and if *force* or *fraud* is employed to *seduce* or *deter* those who would otherwise have had dealings with him or given him employment the right is invaded. "When a violent or malicious act is done to a man's occupation, profession, or way of getting a livelihood, there an action lies in all cases....one schoolmaster sets up a new school to the damage of an ancient school, and thereby the scholars are allured from the old school to come to this new. The action there was held not to lie, but suppose Mr. Hicheringill should lie in the way with his guns and frighten the boys from going to school and their parents would not let them go thither; sure that schoolmaster might have an action for the loss of his scholars." This is in accordance with the rule laid down in *Trego V. Hunt* (1896) A. C. 7, that the vendor of the good will of a business may not solicit any person, who was a customer of the old business prior to the sale, to continue to deal with the vendor, or not to deal with the purchaser, is of universal application, *Curl Bros. Ltd., C. Webster*, (1904) Ch. 685."

Therefore it is permissible for anyone to build what is termed an opposition theatre, but against the law for either of these theatres to arrange for the control of product to such an extent that the other house is forced to close. It is also against the law for either of these

theatres to say to patrons "Drop your patronage of the other theatre and come to mine."

It is against the law for any body of men to form themselves into what is termed a trust, seeking the control of importation, exportation, distribution of a certain commodity or product. It is against the law for any man or agency to say he is going to put another man or agency out of business, this is in the nature of a threat.

It is against the law for any man or agency to assist in any way to put anyone out of business at the instigation of any man or agency. This action being in the nature of a conspiracy.

It is against the law for any man or agency to seek through "fraudulent representation" to break up any Association of business men, which has been formed for the protection of the business interests of any body of men.

It is against the law for any man or agency to spread false rumors in connection with any business which may injure that business; and in the case where malice can be proved damages can be obtained.

It is against the law for any man or agency to endeavor to restrain any man or agency from dealing with any man or agency under threat of being forced out of business.

It is against the law to intimidate, coerce, conspire, or threaten any man or agency in the conduct of their business.

Many get away with breaking the law, but the adage about the "long lane" which eventually has a turning must be responsible for the number who are caught. No one is too small for The Trust to attempt to crush. Every opposition will have its turn. Absorption, affiliation, followed by annihilation.

Independent Producers, Independent Distributors, Independent Exhibitors, Independent Trade Journals each have their turn either to join with those who celebrate St. George's Day, or become fuel for the fire of The Dragon.

Eliminating the poetry, you either Bust The Trust, or you Bust. The Law is on your side. How about it?

—RAY LEWIS.



## "Sundown" Played Two Weeks at New York's Piccadilly Theatre

Critics Found it Chuck Full of Thrills and a Really Big Picture

FIRST NATIONAL's Earl Hudson production, "Sundown," depicting the retreat of the cattle barons of the Southwest, with their countless herds, into Mexico, before the advancing horde of homesteaders, is having its first run showing in New York at the New Piccadilly Theatre. The newspaper reviewers found it a vivid story of the cattlemen's retreat, chuck full of thrills and with an absorbing love story.

The New York American said: "A true picture of the great West and all the pioneering spirit it represents—There is a thrilling stampede that carries all before it."

New York Daily Mirror: "If you are in search of thrills—real ones—be sure to go to the Piccadilly Theatre to see 'Sundown.' You will feel real panic creep over you as you see the stampede. There's the great prairie fire that sweeps all before it! Thrills, thrills, thrills—that's what you will find in 'Sundown,' the story of the cattle country. Don't miss it!"

New York Graphic: "If you like thrilling western drama, don't miss 'Sundown.' We highly recommend this feature picture as fine film fare for all red-blooded Americans. If you liked 'The Covered Wagon' and

'The Iron Horse,' you'll like this gripping spectacle of the old West. Don't miss it. Remember, we warned you."

New York Bulletin: "'Sundown' is a great picture. There is a prairie fire and a near railroad crash and a beautiful stampede."

New York Journal: "The scenes of the cattle drive are very impressive. There is a marvelously photographed stampede, while the comedy element is introduced by Charlie Murray."

### New Brunswick Film Shown Imperial, St. John

A film of great interest to New Brunswick people at least and it is hoped to many others, was shown at the Imperial Theatre last week. It shows a trip through New Brunswick, paying especial attention to the good roads and excellent automobile routes. The process of road-making was clearly photographed and the difficulties which those responsible encounter described by scenes. The triumphs of good roads accomplished filled all beholders with pride. Pictures were taken by F. A. McKay, St. John.

Cameras played an important part in recording the 1925 Eclipse.

### Coplands Secure Imperial Ottawa, One of Canada's Largest Moving Picture Theatres

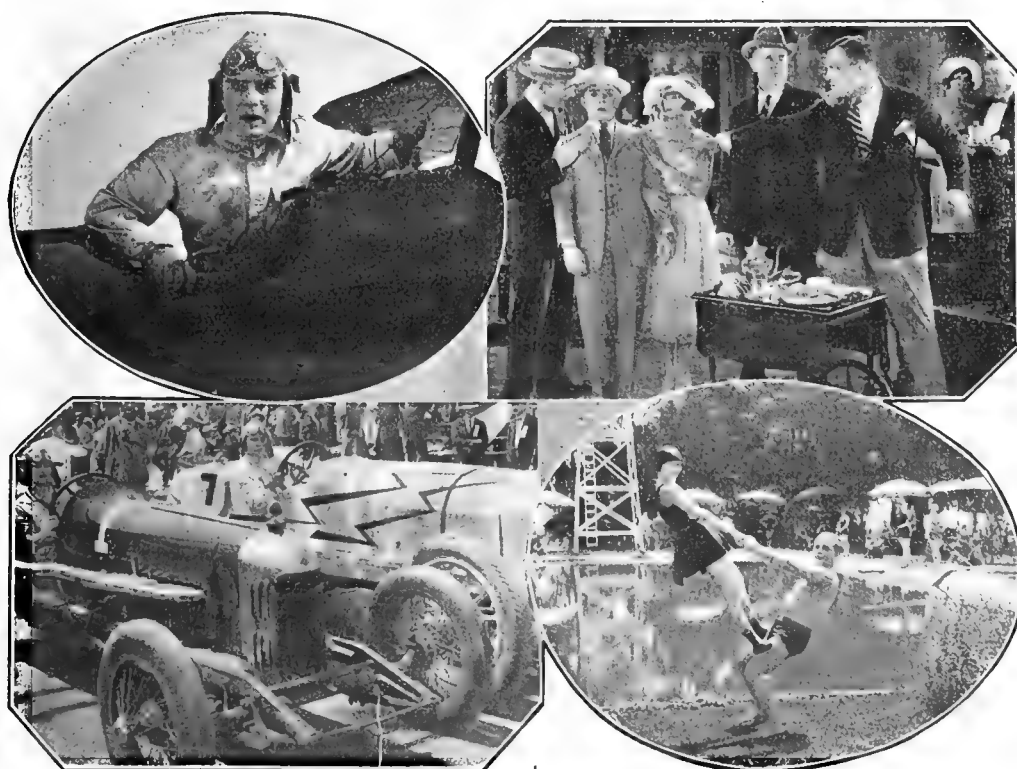
One of the most important of recent theatre developments in Eastern Canada affects the Imperial Theatre, Ottawa, formerly the home theatre of the chain operated by the late Harry Brouse of Ottawa, who died last September. The Imperial Theatre, which is one of the largest moving picture houses in the Canadian Capital, has been acquired by Solomon Coplan, proprietor of the Princess Theatre, Rideau Street, Ottawa, one of the attractive suburban theatres in Ottawa. In association with Solomon Coplan is A. H. Coplan, president and managing director of the Hull Iron and Steel Foundries, Limited, Ottawa.

The Coplans secured the Imperial Theatre in competition with various other theatrical interests, including the Famous Players Canadian Corp., it is stated. The Imperial Theatre was built by Harry Brouse in 1914. Mr. Brouse was one of the original 26 directors of Associated First National and had other theatres in Ottawa and Toronto.

Solomon Coplan announces that he will continue to operate the Princess Theatre in addition to the Imperial, including an orchestra. The Imperial has had organ music exclusively for some months past, with Norton Payne A.L.C.M., presiding at the console. Mr. Coplan is now making a tour of several cities in the Eastern United States for the purpose of picking up new ideas for the Imperial.

Annual election of officers of the I. M. P. P. D. A. of the U. S. resulted in the change of one officer only, Dr. W. E. Shallenger replaces Bobby North as treasurer. Mr. North had resigned as member, having discontinued distribution. I. E. Chadwick was re-elected as president. Senator Walker may be Independent Producers' and Distributors' head, assuming position equivalent to Hays with the Distributors' Association.

Murray Garsson charges "Big Three" with freezing out Independents in a letter to W. H. Hays.



Scenes from "High Gear," an Educational-Bobby Vernon Comedy, where in Bobby has no control.

### FACTS

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# Pictures in Toronto

By HECTOR CHARLESWORTH

THE making of beautiful films progresses apace, but it is seldom that a producer meets with such complete success in meeting aroused anticipations as has Herbert Brenon in his film version of Sir James Barrie's immortal masterpiece "Peter Pan." Many who heard of the project of making this film must have had disconcerting recollections of the old proverb about the class of people who rush in where angels fear to tread, for a failure to "put across" the essential buoyant quality of this fantasy would have been to incur the wrath of millions. A producer may take an ordinary literary work of the higher order and bungle his job without exciting any widespread reprobation but with a piece so enshrined in the hearts of the entire younger generation of the English appearing world, a failure, or anything in the nature of a vulgarization, would have led countless people not merely to denounce the picture itself but the movie business in general for having violated something almost sacred. To undertake the task of filming "Peter Pan" was therefore in a very real sense a trust, carrying with it serious obligations—and these have been amply met by Mr. Brenon and the Paramount corporation. In lightness of touch the scenario has not been equalled in the history of the screen.

It is very probable that Barrie kept a sharp eye over this production; even though his supervision was at long range, for in the past, notably in the case of his finest serious play "The Admirable Crichton" he has suffered sorely at the hands of film producers. The project of doing "Peter Pan" as a film was submitted to him several years ago by a manager of my acquaintance and negotiations came to nothing. Obviously he must have had assurances that all would be well and it is said that the girl selected to play Peter had to have his "O.K." before the work could go on. On the spoken stage Barrie's favorite Peter Pan, despite his friendship and admiration for Maude Adams, has always been Pauline Chase who was practically an adopted daughter of the late Charles Frohman and who created the part in the original London production at the Duke of York's Theatre in 1904. Twenty years make a difference and Pauline Chase was necessarily out of the running for a film version. The selection of the young and unknown American actress, Betty Bronson with the assent of Barrie is one of the greatest strokes of good fortune that

has befallen a beginner within my recollection; and the complete success of her impersonation means permanent fame for her.

There is no work of Barrie's that more completely defies analysis than "Peter Pan." It is the first in which he entered frankly into the realm of fantasy. Earlier pieces like "The Professor's Love Story," "The Little Minister," "Quality Street," "The Admirable Crichton" and "Little Mary," had all been in the nature of character comedy or social satire, though several possessed an undefinable quality of originality that critics could only classify as "genius." It would be quite easy to write an essay on the meanings of "The Admirable Crichton," but "Peter Pan" with its philosophy of joy, is a work not to be described. It must be seen to be understood and appreciated. It is a truly great achievement that the film version should possess the same undefinable and exquisitely delightful qualities as the spoken play; and that in the necessary expansion of its incidents for screen exposition the spirit of the original should be so beautifully preserved. There are certain features like the flight of Peter Pan and of Tinker Bell through the air and the flying ship that are necessarily better than on the conventional stage. Not only is the photography beautiful and tasteful but the casting is superb. Miss Bronson truly embodies the ecstatic spirit of youth and joy. Her beauty is of the boyish type and her face exclusively mobile and impish. The artistic eminence and versatility of Ernest Torrance was never more superbly exemplified than in the mock heroics of his Captain Hook, while the famous animal impersonator George Ali is just as true to dog-life on the screen as on the stage. Esther Ralston imparts beauty and pathos to the mother and all the children were happily selected, especially Mary Brian (Wendy), Phillips de Lacy (Michael) and John (Jack Murphy).

\* \* \* \*

A splendid picture which slipped in rather unawares is "Worldly Goods," with Agnes Ayers. It is a study of the marital relations of a blow-hard, who is too conceited to work under anyone else, and too incompetent to do anything alone, and yet has charm in his personality which retains the love of a capable and long suffering young wife. The picture is admirably directed and has the "slice-of-life" atmosphere of intimate domestic comedy which is so elusive, and so sat-

isfactory when it is achieved. It has as well the advantage of one of the best casts of any recently shown picture. Agnes Ayres as the strong-minded young woman whose sentiment for her husband is akin to mother-love and thus all-enduring gives a charming performance. The most telling portrayal of the picture is that of Pat O'Malley as the husband. He handles the boastful flippancy of the part with an admirable sense of comedy, and at the same time with an appealing sympathy, and enriches the character with a boyish charm that makes the wife's affection plausible. Edythe Chapman as the girl's mother, embittered by a similar fate to that she foresees for her daughter, gives a strong and affecting performance, and Bert Woodruff, as the older specimen of the blow-hard species is excellent. Victor Varconi is good as the steady young man waiting in the offing, and Maude George and Cecille Evans give good characterizations as two types of "vamp" who unavailingly try to charm the faithful if ineffectual husband. One of the finest performances of the film was that of Otto Lederer as a pursuing creditor, a comic character role splendidly acted and directed. The entire picture is unusually fine in the handling of light, comedy situations. It is one of the best handlings of domestic sentimental comedy one has ever seen on the screen.

\* \* \* \*

Douglas McLean, a most magnetic and attractive comedian, seems to be coming into his own as an impersonator on the screen of characters made famous by the older eminent comedians of the spoken stage. Recently one had occasion to comment favorably on his performance of the part in "The Yankee Consul" in which Raymond Hitchcock first won fame. In "Never Say Die" Mr. MacLean, as Jack Woodbury, presents a role created by the celebrated William Collier, though in 1912 when Collier did the piece, the part was called Dionysius Woodbury. Every Collier part is very carefully elaborated by the comedian himself, who has a marvelous knowledge of comic effect and supply many cues for elaboration by a film producer. These have been well worked up in the film version and there is pleasant satire not only on the whole subject of divorce but on the peculiarities of the medical profession. "Never Say Die" is one of those recent films which demonstrate that in its comic aspects the movies are getting away from buffoonery.

Original from



### Stop the Press News

M. P. T. O. Luncheon meeting, King Edward Hotel, Room G, Toronto. Large attendance. Many visiting members from out of city. Day by day in every way growing stronger and stronger. Abraham Lincoln registered a very definite opposition to Slavery. It divided the north from the south, father against son and brother against brother, but to-day who will say that Abraham Lincoln's sacrifice of a perilous security was not worth while?

"The Thief of Bagdad" opens Hipodrome, Toronto, Sat. Jan. 31st, at usual prices.

T. A. Rowland of First National denies report that he will succeed to the presidency of this company when its present president, Mr. Robert Lieber, resigns in April.

Famous-Players earnings for 1924 reported as \$5,350,000 said to be highest record for several years. There is still some money in moving pictures!

Canada may have a new Motion Picture Trade Paper sponsored by the Hays organization. Times have changed. It is only of quite recent date that The Digest was told by some of the various members of this same organization that Canada was too small to support a Trade paper.

The Strand, on Yonge St., has a rather important front by way of an electric sign which reads, "First Run Pictures." "Vanity's Price," F. B. O., opened Toronto engagement week of Jan. 19th.

The Independents in Canada who are steadily building up their business and very nearly rivalling weekly returns of Combine have exploded the fallacy that there was no business in Canada for Independent Exchanges. \$9,000 a week for the new ones isn't bad, next season \$12,000 and then \$16,000. It all depends on the Independent exhibitors; and how Independent the Independent Exchanges remain.

Independent Pictures Corporation of which Jesse J. Goldberg is head expend half million in production—1925—26 programmes now completed Stars: Franklyn Farnum, Bill Cody, William Desmond, Helen Holmes and Bob Custer. Popular priced pictures is aim of this company.

### Women's Committee Find "Worthy Pictures" Presented

Exhibitors of Ottawa, Ontario, were agreeably surprised when Mrs. Harry Etches, convener of the Motion Picture Committee of the Local Council of Women, presented a report at a meeting of the Catholic Women's League at the Gloucester Street Convent, Ottawa, commending the local theatres for the class of moving pictures which were being presented in the local amusement houses. Mrs. Etches declared that the moving pictures "are worthy of the theatres in which they are shown."

Mrs. Etches told the organization of the Motion Picture Committee in Ottawa two years ago with members from Daughters of the Empire, the Women's Canadian Club, the Catholic Women's League and the Ottawa Women's Club, the purpose being to encourage a higher type of moving pictures. From time to time the committee had made suggestions to theatre managers but it was now felt that "worthy pictures" were being presented.

Exception photoplays magazine, official bulletin of the National Review Board praises: "Captain Blood" and "The Clean Heart" or "The Cruelties of Life."

### "His Supreme Moment" Goldwyn-Fitzmaurice Production

The title of the next Samuel Goldwyn-George Fitzmaurice production for First National release will be "His Supreme Moment." This is the production which has previously been announced under the title which the author, May Edginton, gave to her story, "World Without End."

Mr. Fitzmaurice, having completed "A Thief in Paradise" from Leonard Merrick's novel, "The Worldlings," will soon begin active filming of "His Supreme Moment." Two of the three leading players have been selected. They are Blanche Sweet and Ronald Colman.

### Mr. & Mrs. J. E. Lynch Receive Silver Tea Service from Employees Capitol, Regina

J. E. Lynch, manager of the Capitol Theatre in Regina, Sask., and wife, were presented with an engraved silver tea service by the staff of the theatre on a recent evening in recognition of the esteem they are held in by employees of the house. The staff were entertained at the close of the performance by the manager, the party, including the Pantages vaudeville artistes appearing that week at the Capitol.



MRS. WALLACE REID WITH BILL AND BETTY.  
Mrs. Reid is making personal appearances in connection with her latest picture for F. B. O. "Broken Laws."



## Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL, Jan. 30.—The principal actor on the local screen last week was a dog, Peter the Great. The principal artiste this week is an actress who has often been photographed with dogs—Anna Q. Nilsson. The film in which she appears, "Inez of Hollywood," is nothing to shake flags about. But it should serve as a facile vehicle for the revelation of her finished and resourceful screen art. The story does not add much to the popular illusions, or delusions, or whatever you like to call them, concerning the centre of filmland. It concerns a "vamp" of the screen, who sacrifices herself on the altar of her love for her younger sister. Her press agent, in his zeal to spread her fame as a vampire, almost ruins her reputation as a woman, and the Montreal censors, with their customary lack of commonsense and their fatuous puritanism, have so cut the picture as to deprive it of color and point at crucial moments, leaving it to the imagination of the young people — aged twenty and over — who constitute ninety-nine per cent. of all movie audiences in Montreal, to wonder what is cut, and why. Miss Nilsson's acting, however, conveys in a manner not even stupid and illogically founded censorship can affect, sufficient significance to enable all people who are not suffering from senile dementia or from the same illusions as to public morals and public imagination as the local board of censors appear to cherish, to grasp what is omitted. Thus does imagination, directed by intelligence, foil the fatuous moralist and render futile the bigoted hand of the moral guardians of the Canadian Metropolis.

With Miss Nilsson in this film is associated Mr. Lewis Stone, whose standing as a screen actor is very high indeed. His work is admirable. Unless they cut his head off throughout the film, the censors could not possibly prevent his features from conveying all the meanings he seeks to convey, and the elimination of titles cannot wholly ruin art like his. Moreover, the supporting cast does its work with surprising skill and effectiveness. One is led to wonder, however, if any artist or body of artists who saw their work after it has been butchered by the Quebec Trio for the legislation of citizens into the Kingdom of Heaven would care to have it shown anywhere save in a lunatic asylum. The eagerness

with which the chief censor's name is brought to the front on every conceivable occasion on the screen, while that of his son, who acts often as translator of titles, is concealed under the pseudonym of "De Roussy," which is the first part of his name only, suggests that the censor board itself is painfully ignorant of the impression its lugubrious efforts towards the said legislative results make upon the intelligent public who observe them.

\* \* \*

At the Capitol Theatre there is being shown a film called "North of 36." It is based upon the last novel of the late Emerson Hough, who also wrote "The Covered Wagon." This is not a very strong story, upon the screen. Lois Wilson is charming as Taisie Lockhart, the heroine, in what she does. Noah Beery, Ernest Torrance, and Jack Holt all show to advantage in roles that are not singularly provocative of strenuous histrionic effort. The outstanding feature of this picture is, however, not the acting, but the beauty of the scenery and the realistic representation of the real west—not the customary melodramatic misrepresentation that has come to pass for gospel on the screen with a public that has no personal knowledge of the West, either in Canada or the United States.

The landscapes are magnificent to look upon, and the final panorama is one of impressive and majestic beauty. A cattle stampede provides enough realism for half a dozen ordinary pictures. This film might very well be given a different title — one that would convey something to the man in the street, who has not the slightest idea whether 36 is a new cross-word puzzle key or the direction of a new waitline for flappers.

\* \* \*

The Imperial shows "The Turmoil," a pictorial version of Booth Tarkington's novel, with an efficient cast. This story of a tragedy of a small town is vigorously presented, and there is ample scope for effective enthusiast on the lookout for red blood and men who talk with set jaws and gleaming eyes and clenched fists and straining waistcoats — alias vests. Eleanor Boardman, our own Pauline Garon, Eileen Percy, and the veteran Emmett Corrigan all combine to keep the story up to the proper pitch, and it proves to be a thoroughly interest-

ing and by no means unpicturesque drama, even if its philosophy will not stand the test of ordinary logic and its sentiment is at times strained for effect.

\* \* \*

In "The Silent Accuser" the intelligence of the dog, Peter, is something to marvel at, even when one bears in mind how easy it is to make a dog appear gifted with superhuman intelligence—on the screen. In fact, the thing is carried to excess, with the result that we wait apprehensively for Peter to achieve the incredible. And he very nearly does. By the way, the prison scenes might be more convincing if the prison hair crop were more in evidence. But perhaps even movie supers kick against having their locks shorn close.

\* \* \*

Viola Dana proved very popular in "The Beauty Prize" at the Strand Theatre. She did not have much acting to do, but what she was called upon to accomplish she achieved convincingly, and for the rest she made a charming picture and lent the part daintiness and appeal. Pat O'Malley was the lover, and he does this sort of thing as if he had been at it from early childhood. Witty sub-titles and welcome brevity added to the enjoyment of the film.

Virginia Valli and Lloyd Hughes appeared in a film entitled "In Every Woman's Life," an extremely interesting picture in which the action never lags and the interest is ingeniously and effectively sustained to the end. Miss Valli proves rather too restrained for her role at times, but it is a good fault, and the enthusiasm of the three men in love with her provided at any rate a very vivid and dramatic contrast.

There are some unusual and striking photographic effects, notably that of two brilliantly lighted liners passing each other at midnight. The story is well suited to screen depiction, and holds an audience exceptionally well.

\* \* \*

Considerable discussion is going on in motion picture circles here regarding the future of some of the St. Catherine Street houses, but nothing definite is known, and rumours are not worth repeating. One thing is being made increasingly clear, however, — there are not available for Montreal, at prices exhibitors here want to pay, two first-class feature films each week, from among the American films advertised. We might of course try British films for a change or Italian, French or German; but we seem to be in the toils of every American producing firm and distributing agency in existence today.



## F.B.O. Canada Exchange Reports Excellent Business on All Products

**P. C. Taylor General Manager For Canada Returns From Trip Of Inspection.**

**P.** C. TAYLOR, F. B. O.'s General Manager for Canada, reports a record breaking business on F. B. O. product in Winnipeg, Toronto and Montreal, the most important territories in Canada, since F. B. O. took over their own branches last March. The same applies to St. John and Calgary territories, and in a lesser degree to the Vancouver territory.

The Fred Thomson westerns are very popular in Canada, Mr. Taylor reports, and he has made several important bookings on recent specials, including "Judgment of the Storm," "The Lullaby," "The Mailman," "Vanity's Price" and "Life's Greatest Game." "The Telephone Girl" series of short subjects and "The Go-Getters" are rolling up a creditable gross, and Mr. Taylor feels safe in saying they are the most popular short subjects being released in Canada at the present time. Mr. Taylor recently returned from a two weeks' trip of inspection of the Company's Exchanges in Western Canada, and reports all territories in very healthy condition. In conversation with The Digest, Mr. Taylor said: "The coast has kept pace with the progress made by F. B. O. in other parts of Canada, and I found, generally, a very optimistic tone throughout the entire territory. Conditions in Calgary and vicinity are much better than they have been recently and the merchants are prophesying steady and marked improvement. Vancouver seemed to be humming in all lines of trade, and Winnipeg seemed to be particularly hopeful that 1925 would be the most prosperous year they have had out there."

"I found F. B. O. product becoming

more and more popular in Western Canada, and returned to Toronto bringing with me the assurance of all our managers, that before the current year expired, we would be 'on the top of the heap in the West.'"

The personnel of the Canadian branch consists of Mr. P. C. Taylor, General Manager for Canada, with Walter Kennedy, Jack Allan, John Colleton and C. R. Dippie on the Ontario Sales Force.

The Montreal branch consists of W. E. Allan, Manager, and W. Feldstein, Salesman.

William Gould is Manager of the Winnipeg branch. S. E. Decker is in charge of the St. John, N.B., office. T. H. Davey is Manager of the Calgary, Alberta branch, and A. E. Rolston is in charge of the Vancouver office.

## Auditors Newly Appointed Famous Players Can. Corp.

Harold Bishop, who has been assistant to John Hazza, manager of Capitol Theatre in Calgary, Alta., has been promoted to the position of auditor of the Winnipeg Capitol, and assistant to H. M. Thomas, western director of Famous Players, Winnipeg. N. D. (Harry) Neun, resident auditor for over two years at the Capitol at Winnipeg, has been moved to Toronto where he joins the staff of travelling auditors of Famous Players.

## George Graham To Build Community Theatre, Winnipeg

George A. Graham, manager and owner of theatres in Winnipeg for the past 15 years, and manager of film exchanges, announces he will build a \$30,000 theatre on Portage Avenue, Winnipeg, in St. James district. It will be a community theatre, stock being taken by a number of residents in the neighborhood.

## Legislature Manitoba Prohibits Performances Children Ten Years or Under

**New Law Stops Employment of Anyone Eighteen or Under in Theatre Without Special License.**

A new law passed by the legislature of Manitoba, and which has only recently been authorized under the Child Welfare department, cancels all performances in the theatres of Manitoba of children of ten years and under, and also stops the employment of any one in a theatre of 18 years and under without a special permit of the department. Any theatre which does employ such children

and youths, under permit, must pay a tax of \$25.00 a year, and as the theatres feel that they are taxed heavily enough there are none taking out the licenses. This throws out of work a dozen children ten years and under, and 50 to 75, 18 and under who from time to time were given singing and dancing engagements. They were all products of local academies or schools of art instruction.



Scenes from "Behold This Woman"—a Stuart Blackton Vitagraph Production with Irene Rich and Charles (Buddy) Post in the leading roles.

# Pictures in London

By L. F. BRADDOCK, H.M.T.C.

*A new British Colour Process.*—An official welcome has recently been given to Mr. C. H. Friese-Greene on his return to London after a successful tour in the United States of America to demonstrate the new British colour film process of his invention. A company entitled the Friese-Greene Colour Film Co. has been formed and has acquired the world rights for this colour process, which has already achieved a great success. Perhaps its greatest advantage lies in its commercial practicability and the simplicity of the process, which is claimed to cost only a little more than a farthing a foot in excess of the ordinary black and white. In addition, these new colour pictures can be produced in a minimum of time; it is actually possible to show a picture six hours after it has been taken. The commercial possibilities in topical subjects are very obvious and it is reported that orders for 8,000,000 feet for short subjects have already been placed in America.

Sir Robert Hadfield, the well-known Sheffield steel manufacturer, referred in a speech at the official welcome to the great use to which the Friese-Greene process might be put in scientific study and research. In the course of some experiments with armour-plate, the speaker announced that he used an ultra-rapid camera, but found that the bright flash upon contact hampered investigation. By the Friese-Greene process he could conceive that the effect of a shell on the armour-plate would be rendered in colour and would therefore prove of incalculable value to investigators.

*Another British Invention in Cinematography.*—From Brighton, where it may be remembered much pioneer work was done in the cinematograph industry, comes the announcement of an invention by which the human face or form in its actual physical presence appears in an ordinary cinematograph film picture. Should this invention prove to be a commercial possibility, the difficulty of the "talking film" would indeed be solved, but naturally some proof in public performance will be needed before this new method can be accepted as a practical proposition. It is claimed, at any rate, that it will be possible, for example, to show a living singer or dancer as part of a film, and that the whole picture can be arranged gradually to "fade out."

*Film Distribution.*—An announcement is made that the old established house of Walturdaw, which for a short time past has ceased its renting business, will once more enter this field. At the same time J. Springer, Limited, the well-known cinema furnishers and apparatus specialists, have also commenced to do a renting business. Another renting firm has also been inaugurated, called Unique, Ltd., with headquarters in London. It will thus be seen that there is some activity in this branch of the cinematograph industry, whilst much discussion is also carried on in the trade press with regard to the possible formation of a company to handle actual distribution and despatch of films on behalf of the renters. It is true that the lot of the small independent renter has of late been rather difficult, as it is necessary for such a firm to maintain a number of branch offices throughout the country with concurrent high overhead charges. If a single centralized distributing company could be started for the whole trade, the renter would be freed from the actual handling of films and could devote his time to his real business of showing and selling the different films he can offer to the distributor.

*Some recent British productions.*—A film depicting the attack on Zeebrugge during the Great War has recently been produced with the assistance of the British Admiralty and the Belgian Government by British Instructional Films, Ltd., whose work in "Armageddon" (dealing with the British campaign in Palestine) will be remembered. This new film has recently been shown to the trade and advance notices of it describe it as a realistic work likely to have a great success.

In the "Eleventh Commandment" that leading British film artiste, Miss Fay Compton, is again seen to advantage. As in the case of many British films enormous sums of money have not been expended on this production of the Gaumont Film Company, although an interesting modern drama has been produced. It is felt in many quarters to-day that there is no reason why a moderately expensive picture, cleverly and subtly produced with English scenery, should not rank with the world's best.

The series of dramas associated with the name of Butchers Film Service, Ltd., has been added to by "Stir-

rup Cup Sensation" featuring Violet Hopson and Stewart Rome. This film is founded on a story by Nat Gould and the characteristic atmosphere of British racing is a gain admirably kept.

A New Zealand film of interest has also been lately shown to the trade in London under the title of "Venus of the South Seas," with Annette Kellerman of swimming fame as the chief character.

*Success of a British film in America*—Information recently reached the United Kingdom that a British film entitled "Fires of Fate," produced by the Gaumont Film Company, was playing simultaneously in New York in "Six Houses on Broadway Alone." The film has been released in America under the title "The Desert Sheik," and its striking success is evidence of the excellence of some recent British production.

## Amusement Tax, Alberta

### Returns \$192,607 For 1924

The total revenue from the Amusement Tax in Alberta last year, according to a return presented to the government, was \$192,607 compared with \$203,892 in 1923. Hockey matches yielded one-eighth of the amount—the other seven-eighths was from theatres. There were no circuses in Alberta last year.

## Joseph Walters Appointed Moving Picture Censor For British Columbia

Conservatives in the British Columbia legislature made an ineffective protest against the appointment of Joseph Walters as moving picture censor of the province. It was claimed that the appointment was a political one; that the gentleman had no experience with screening pictures and that a competent person was needed as it was claimed by R. H. Pooley, one of the members, many objectionable pictures were being shown in the theatres of the province. In reply the government through the attorney-general stated that the government had turned down 52 pictures which had been shown in other provinces. He had warned exhibitors and censors not to show pictures with sexual melodramatic themes, in which lower phases of human nature were portrayed. British Columbia rejects more pictures than any other province in Canada, stated Hon. Mr. Manson. He had written all censors to "tighten up" in their work.



# THE EXHIBITOR'S PLACE IN THE SUN

By SYDNEY S. COHEN

*Reprinted from the "Exhibitors' Herald"*

(Continued from issue of Jan. 17th)

Despite the situation mentioned in my previous article I have had a few of the largest theatre owners in the United States, men who conduct big chains of houses, state to me that in their opinion there were too many neighborhood theatres and too many houses in the smaller communities. They expressed themselves to the effect that the business in the big downtown theatres would be very much improved if the local or neighborhood houses in their cities and theatres in communities within a radius of from ten to thirty miles were closed. To me this argument represents a negative and destructive thought and is a mistaken idea. There is a great debt of gratitude due to the so-called "small" theatre owners for their help in legislative matters. This question should be considered along constructive lines. In a later installment of these articles I am discussing this matter more at length, suggesting an affirmative and constructive view of the situation that will be helpful in my opinion not only to the large downtown theatre owner but to all other theatre owners and the industry generally.

## HOISTING THE BLACK FLAG

AND now I am coming to the gravest menace which threatens the theatre owners of this country — the ruthless and destructive competition of the producer-distributor theatre owners against the independents.

In speaking of this lowering cloud I want to say that in my judgment it not only obscures the place of the "exhibitor in the sun," but threatens

the well-being of the entire industry. In its ultimate effects a continuance of this competition will surely diminish the interest of the public in the motion picture entertainment. If the ambitious plans of these producer-distributor-exhibitor trinities are not checked in time, it will mean that in the near future we will sell one ticket where we are now selling five.

It is obviously unfair competition to permit a man producing and distributing pictures to become the rival in business to him who is nothing more than a theatre owner, not at all interested either in production or in distribution. The producer-distributor-exhibitor, whether an individual or a corporation, works with a three horse power capacity while the theatre owner with no interest in production or distribution works with one horse power capacity. It is the three-edged sword against a simple blade. The overwhelming advantages to the three-handed competitor over the one-handed rival are too apparent to need much elaborating. The producer-distributor-exhibitor, for example, has it in his power to withhold his product from his competitors or quote it to them at prices utterly beyond their paying ability. What has been the result in too many cases of this uneven struggle? Through the pressure brought to bear on him by his formidable competitor, he has been compelled to surrender to the producer-distributor-exhibitor. In some cases, it has been an unconditional surrender. In other cases, the terms have always been strongly

to the disadvantage of the independent theatre owner. We know he has been forced into a pooling or booking arrangement to save at least part of his investment. Thus it is on record that the producer-distributor-exhibitor has on more than one occasion absorbed the property of the independent theatre owner and all this without one penny of investment on his part. The absorption or surrender, which ever you wish to call it, was obtained entirely by threats, open or covert, and by that kind of unfair pressure which may finally be caught in the meshes of the law.

The producer-distributor-exhibitor is assured of a solid foundation for his theatre program by the use of his own pictures, which he can put into his theatres at any price he chooses and which enables him to take full advantage of the opportunities for early and extensive advertising. The cost of this advertising is charged up not to the operation of the theatre but to the account of the distributing company, which the three-handed competitor operates, and is added to the cost of the pictures sold to the independent theatre owner.

The theatre owner controlling a producing and distributing machinery can afford to let his theatre run at a loss and still represent a profit to the producing and distributing branches of his triune organization. All of the losses entailed in the operation of the theatre are loaded on to the other theatre owners whose money thus obtained through film rental is being used for the purpose of creating this unclean and destructive competition.

I find no parallel for such conditions anywhere in the commercial world. The practice, if continued and extended, must result disastrously to the entire industry. It is exceedingly difficult for the independent theatre owner to survive this competition in the long run.

(To be continued)

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# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin, but the marriage is opposed by Rosamund's brother, Peter. By repeated insults Peter finally provokes Oliver to threaten murder, and when Oliver's young half-brother, Lionel, kills Peter in an unwitnessed quarrel over a woman suspicion falls on Oliver. Even Rosamund believes him guilty and asks him to explain the trail of blood found leading from the body to his doorway. Feeling bound to protect Lionel, Oliver can do nothing but protest his innocence. . . But he goes to the justices and asks them to draw up a document attesting to the fact that he bears on his body no mark of recent wound; that therefore the trail of blood, obviously that of the murderer, injured in the encounter, was not his. This document he takes away to hold in readiness until needed.*

*A few weeks later Lionel learns from Jasper Leigh, a pirate sea captain whose ship is lying in the harbor, that the queen has been petitioned to command the justices to bring Oliver to trial—which they had previously refused to do—and he fears that should Oliver clear himself his own implication would follow. Oliver, meantime, goes to Rosamund to lay the proof of his innocence before her, but she refuses to see him. Lionel tells him of the petition to the queen.*

## CHAPTER VI (continued)

He said it roughly, angrily, and Lionel recoiled, deeming that roughness and anger aimed at himself. He sank into a chair, his knees loosened by his sudden fear.

"You — you will tell them the truth?" he said, in small, quavering voice.

Sir Oliver turned and considered him more attentively.

"A God's name, Lal, what's in thy mind now?" he asked, almost roughly. "Tell them the truth? Why, of course—but only as it concerns myself. You're not supposing that I shall tell them it was you? You'll not be accounting me capable of that?"

"What other way is there?"

Sir Oliver explained the matter. The explanation brought Lionel re-

lief. But this relief was ephemeral. Further reflection presented a new fear to him. It came to him that if Sir Oliver cleared himself of necessity his own implication must follow.

Had he gone with these fears of his to his brother, or had he but been able to abate them sufficiently to allow reason to prevail, he must have been brought to understand how much further they carried him than was at all justified by probability. Oliver would have shown him this, would have told him that with the collapsing of the charge against himself no fresh charge could be leveled against any there, that no scrap of suspicion had ever attached to Lionel or ever could. But Lionel dared not seek his brother in this matter. In his heart he was ashamed of his fears; in his heart he knew himself for a craven. He realized to the full the hideousness of his selfishness, and yet, as before, he was not strong enough to conquer it. In short, his love of himself was greater than his love of his brother, or of twenty brothers.

The morrow—a blustering day of late March—found him again at that ale-house at Penycumwick in the company of Jasper Leigh. A course had occurred to him, as the only course now possible. Last night his brother had muttered something of going to Killigrew with his proofs since Rosamund refused to receive him. Through Killigrew he would reach her, he had said, and he would yet see her on her knees craving his pardon for the wrong she had done him, for the cruelty she had shown him.

Lionel knew that Killigrew was absent from home just then, but he was expected to return by Easter, and to Easter there was but a week. Therefore he had little time in which to act, little time in which to execute the project that had come into his mind. He cursed himself for conceiving it, but held to it with all the strength of a weak nature.

Yet when he came to sit face to face with Jasper Leigh in that little inn-parlor with the scrubbed table of plain deal between them, he lacked the courage to set his proposal forth. They drank sherry sack stiffly laced with brandy by Lionel's suggestion instead of the more customary mulled

ale. Yet not until he had consumed best part of a pint of it did Lionel feel himself heartened to broaching his loathsome business. Through his head hummed the words his brother had said some time ago when first the name of Jasper Leigh had passed between them—"a desperate adventurer ripe for anything. So the price be high enough you may buy him body and soul."

Money enough to buy Jasper Leigh was ready to Lionel's hand, but it was Oliver's money—the money that was placed at Lionel's disposal by his half-brother's open-handed bounty. And this money he was to employ for Oliver's utter ruin! He cursed himself for a filthy, contemptible hound; he cursed the foul fiend that whispered such suggestions into his mind; he knew himself, despised himself and reviled himself until he came to swear to be strong and to go through with whatever might await him sooner than be guilty of such baseness; the next moment that same resolve would set him shuddering again as he viewed the inevitable consequences that must attend it.

Suddenly the captain set him a question, very softly, that fired the train and blew all his lingering self-resistance into shreds.

"You'll ha' borne my warning to Sir Oliver?" he asked, lowering his voice so as not to be overheard by the vintner who was stirring beyond the thin wooden partition.

Master Lionel nodded, nervously fingering the jewel in his ear, his eyes shifting from their consideration of the seaman's coarse, weather-tanned and hairy countenance.

"I did," he said. "But Sir Oliver is headstrong. He will not stir."

"Will he not?" The captain stroked his bushy red beard and cursed profusely and horribly after the fashion of the sea. "'Od's wounds. He's very like to swing if he bides him here."

"Aye," said Lionel, "if he bides."

He felt his mouth turn dry as he spoke; his heart thudded, but its thuds were softened by a slight insensibility which the liquor had produced in him.

He uttered the words in so curious a tone that the sailor's dark eyes peered at him from under his heavy sandy eyebrows. There was alert inquiry in that glance. Master Lionel got up suddenly.

"Let us take a turn outside, captain," said he.

The captain's eyes narrowed. He scented business. There was something plaguily odd about this young gentleman's manner. He tossed off the remains of his sack, slapped down the pot and rose.

(To be continued)





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Vol. 16, No. 40.

TORONTO, CANADA

January 31st, 1925

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?

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Jim Gorman

Barney Murphy

Frank Vaughan

Eddie Teel

or

Bill Mitchell

*How big is* 

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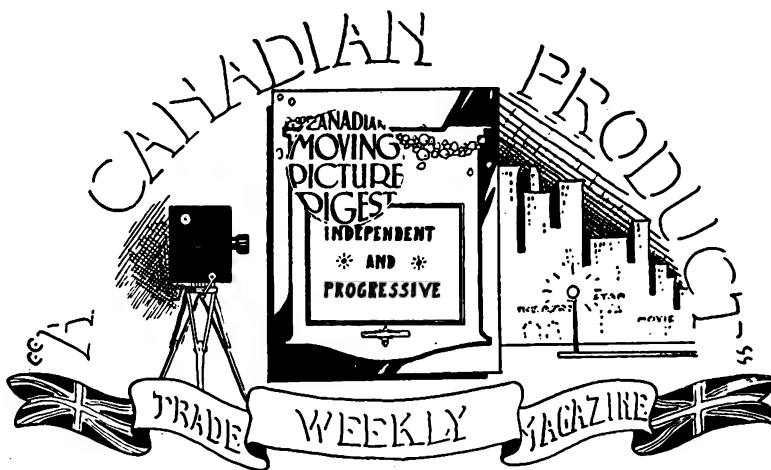
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## **"Hoop-La"**

**E**VER go to a circus and see the lion trainer crack a whip, or fire off a few blank cartridges, at the same time holding up a hoop for the lion to jump through? The spectators who applaud vigorously believe the lion-tamer is fearless; the lion well-trained.

If we get the psychology of the situation, why not, it is a popular vacation just now; and we might as well be among the high-brows, if we analyze the various complexes at work we might come to the following conclusions. First, the lion is not as well trained as he is afraid of the noise the whip makes when it cracks and the stinger on the end of it. He is also afraid of the noise the blank cartridges make and the sight of the smoke and fire they emit. If he only knew his strength the audience would enjoy a much thrillier thrill, for our trainer would be running to save his life, assisted by a few helpers with sharp prodders, or in the case of very determined action on the part of the lion, by the assistance of a few real cartridges. What helps the trainer put over his show is the fact that he has the lion trained to obey him through fear.

Having now finished the lion let us penetrate into the make-up of the trainer. First he has trained a lion to jump through a hoop for money. It is his idea of being a showman. The firing of the blank cartridges and the crack of the whip make enough noise to scare the lion and the audience so that they will not observe through their own fright how scared the lion-trainer is, incidentally the trainer whips himself into a false state of courage and bravado by the very action of the importance of cracking a whip and making the lion jump. Humans, some, are made that way, making other people jump through, or come through gives them real pleasure, the same holds good in the use of firearms. It is the primitive instinct one sees in a child when first the child, if masculine, begins to assert himself as a personality. The great danger of this manifestation, if not curbed, is that it develops the bully.

We have a lion-trainer in Canada. Some one there is who is holding up a hoop and with the crack of his whip which is, "I will not give you a single date in any of my houses," or "I will build an opposition house" has so intimidated some of the Trade in Canada that the "fear of God" is not upon them, but the fear of the lion-trainer. Hoop La: see them jump. The Digest is fighting the Trust, so this displeases the trainer, crack goes his whip and through the hoop of "No advertising must appear in The Digest," go the men who are afraid. Hoop La: off goes another blank cartridge, all his cartridges are blank if the jumpers only knew it; and through the "Hoop of Discharge" goes another jumper. The trainer dictates where you shall play your pictures, when you shall play them, how you shall advertise them; and if you have anyone working for you that is too inter-

ested in protecting your interests, crack goes the whip and you must discharge him. All done by kindness as they say, so subtly, so cleverly, so hypocritically that the jumpers "love their trainer." No one is too insignificant, too small to remove from this showman's idea of progressive showmanship.

Let us analyze the situation and this showman. Some circumstances must be pressing him, or he would not find it so necessary to put up so many "Verbotsens." Doing business with him involves a succession of "Thou Shalt Nots" unrivalled in the ethics of "doing business," and incidentally it occurs to us that we only fight opposition, unless we are of that type called "degenerate," which must exterminate, not for self-preservation but self-gratification. Our showman as we analyze him is exterminating opposition, an opposition which is important enough to remove. But according to the laws of fair play that opposition, being in danger of being removed, has just as much right; and even more, since he is on the defensive and not on the offensive, to remove his remover. And that is what the showman fears, that is why he cracks his whip and fires his blank cartridges, he is afraid of his own weak position, that his trained lions will discover his weakness and in finding their strength turn and rend him for all the hoop jumping which has been forced upon them.

Hoop La, so this circus in Canada goes on. While those who refuse to jump are managing very nicely and quietly to live without a lion-trainer. This too has its reaction on those who jump, the lion-trainer knows it; and desperately he keeps the show going as a continuous performance, lest between jumps the jumpers discover that others are managing to live without the gymnastics of the hoop.

Hoop La; calls back The Digest which refuses to jump. Hoop La! calls back all the other Independents in Canada who are consistently Independent. They know the weakness of the trainer, they know the mechanism which makes him appear so formidable, they have no ambition to belong to the circus, there are other fields of showmanship. They know that they have no material advantage to gain, save that advantage which comes to them through paying attention to their business. They have no desire to destroy anyone to gratify an ambition for expansion. They feel that business can be conducted on a basis which gives the greater advantage to those who are equipped for that advantage. They know that the jails are full of those who believed they were playing a game "within the law." They know that they are right in the principles which advocate protection of investment and a fair competitive chance for every one. **THEY KNOW THAT THEY WILL WIN. IN KNOWLEDGE THERE IS STRENGTH.** Hoop La.

—RAY LEWIS.



# THE EXHIBITOR'S PLACE IN THE SUN

By SYDNEY S. COHEN

*Reprinted from the "Exhibitors' Herald"*

(Continued from issue of Jan. 24th)

IT is said that certain producer-distributors on the one hand and certain owners of chains of theatres on the other hand, have concluded certain treaties and understandings between them as a diversion of territory, limitation of competition, etc. Relying on these more or less secret pacts and agreements, they fondly believe that no matter what storms may shake the industry they will weather them all and go on to new conquests. Pacts and bargains of this kind frequently become "mere scraps of paper" in the stress of circumstance when the instinct of self-preservation overexerts itself. Just now the fear of a rumoured far-reaching amalgamation of certain producer-distributor exhibitor interests is gripping the minds of many of the biggest theatre owners in the country. They have heard that one of the first objects of the impending amalgamation is to create an artificial scarcity of quality pictures.

We are now beginning to hear the rumblings of an approaching storm. There is talk of encroachments in violation of previous undertakings. Big theatre owners who had heretofore felt themselves immune from even the possibility of involuntary absorption, are visited by misgivings and forebodings. It begins to dawn on them that what has been stated so often by myself and others is, after all, uncomfortably close to the plain truth. If they have heretofore been spared by the crushing tentacles of this combination, irresistible in its three-fold strength, it was not because of some fancied security of position, but simply and solely because their time has not yet come. There is good

reason to believe that some of the great companies in the producer-distributor-exhibitor field do not look upon even their written obligations as particularly sacred. As a matter of fact, their so-called benevolent neutrality is often but a show and a misnomer for armed neutrality. They have at their command the services of men who are experts in the forging of entering wedges and in the art of inserting these wedges where they serve their purposes best.

Whether it is still possible to save themselves and whether any means can be found to block effectually the remorseless advance of the producer-distributor theatre owner is a problem which I intend to discuss in a later article of this series.

## JUGGLING WITH CONTRACTS

YEARS ago I read in a law book that a contract among other things meant a meeting of the minds of the contracting parties. However true this may be in the theory of the law, a contract appears to mean no such a thing in the motion picture industry as far as dealings between producers and distributors on the other hand are concerned.

Until recently, the theatre owner although one of the contracting parties had no voice whatever in the shaping of the terms. The only contractual relation for him was the signing of his name on the dotted line. As far as that goes, the individual theatre owner is in about the same position today. Speaking of uniform contracts so much urged and discussed, the only thing uniform in the contracts still in use today is their uniform inequity.

Only through the persistent drive for a standard, equitable contract has the organized exhibitor succeeded in forcing the producers and distributors to recognize him as a type at least, if not an individual. Theoretically, it is now conceded by some of the producing and distributing interests that, in making a contract there are rights and obligations on both sides. In spite of this barren concession, however, there is still the juggling of the application blank and the contract. The theatre owner is never quite permitted to know whether he is dealing with an application blank or with an actual contract. I am referring to a well known unethical practice. Frequently, the so called application blank is palmed off on the theatre owner as a completed contract which will "of course be signed by the home office." The salesman assures the theatre owner that the signing of the contract at the home office is a mere formality and that he will soon be notified of the definite acceptance of the contract. In reality, the salesman did not talk about a contract at all but referred to the so called "application blank."

Having succeeded in inducing several competing theatre owners to sign such application blanks (under the impression it is a virtual contract,) the salesman takes the application blank from one theatre owner to the other. He leaves everyone who has signed under the impression that he will soon hear the glad news of final acceptance from the "home office." It has happened on more than one occasion that theatre owners thus deluded by the specious promises of the salesman have actually started to advertise the picture in question in their local newspapers, in their lobbies, in their programs and on their screens. Too late they discover that there will be no acceptance of the contract and they are thus up in the air.

(To be continued)

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# Pictures in Toronto

By HECTOR CHARLESWORTH

In connection with the "regular" theatres I am frequently asked whether a revival of the old fashioned sensational and spectacular melodrama would not be welcomed by the public. My answer invariably has been that they would not; and in one or two instances where attempts have been made in Canada to try and revive the thrills of the other days on the spoken stage the result has been disastrous in a financial sense. It is of course no satisfaction to the producing manager who has lost money to have a critic say to him "I told you so" but it seems to me that any theatrical man with his eyes open should know the reason why. As an object lesson he need only go and see such a film as "The Tornado," a sensational tale of the lumber camps in which House Peters is being starred. Now this is a filmization of a thriller originally written for the cheaper theatres by a past master of old-fashioned sensations, Lincoln J. Carter, who specialized in railroad wrecks, forest fires and all sorts of catastrophies by flood and field. But any sensations Carter was able to produce with scenery, stage mechanism, red fire and other theatrical properties were insipid and unconvincing in comparison with what may now be done on the screen. The knell of spectacular melodrama in which the property man used to crouch and throw up a pound of coarse salt in the air when the villain chuckled the heroine into the river in order to win her for his very own, was sounded when the craft of the screen advanced to a point where big sensational episodes like those which abound in "The Tornado" could be presented.

There is more to this picture than mere sensations. It presents graphically one of the most picturesque phases of industry on this continent—the epic of lumbering in the forest. No lumber camp is without an occasional sensation, as any woodman can tell you, and the bursting of log-boom as portrayed in this picture is graphic representation of the kind of an incident which has caused many a death not recorded in the newspapers. More sensational are the scenes in which a bridge collapses and a moving train is hurled into the flood. When one compares the funny little train wrecks that used to occur on the stage with the handling with this episode on the screen it is easy to under-

stand why the day of Lincoln Carters of the spoken stage is gone. House Peters is a fine, upstanding, virile type and he is well supported by Ruth Clifford, Snitz Edwards, Dick Sutherland and other capable actors.

\* \* \*

While on the subject of the older melodrama the return of the film version of "Way Down East" gives me an opportunity to extend the above reflections as to the influence of the film on the whole business of theatrical production. This is a case where the enlarged opportunities of the new medium were utilized in a remarkable way by David Wark Griffith. Originally "Way Down East" was a rural play of the same school as "The Old Homestead" and "Shore Acres," with a suggestion of the modern problem play imposed on it by the refusal of Anna Moore to marry her seducer. Griffith added much to the perspectives of the story by picturing the circumstances under which Anna was betrayed, an unexplained factor in the spoken play, and by depicting graphically Anna's flight through the storm. The pursuit over the ice-floes, (made I understand on the Niagara River near Tonawanda) was a sensational stroke. There is a little too much of it; but Mr. Griffith no doubt felt justified by the consciousness that he was giving something entirely new to the stage. The difference between these ice pictures and the old melodramatic effect of Eliza crossing the ice was, to critics like myself, a most effective demonstration of what screen art really meant in relation to the theatre. The film "Way Down East" is also interesting in an historic sense because it gave two of the most popular of stars, Lillian Gish and Richard Barthelmess the first real opportunity to show their capabilities as emotional interpreters, and in Burr McIntosh, Vivian Ogden, Kate Bruce and Florence Short it employed a group of the best character artists on the American stage.

\* \* \*

Generally speaking the local motion picture theatres have been getting back to their normal material of the emotional and domestic drama after such excursions as the brilliant historical tour de force "Captain Blood" and the enchanting fantasy "Peter Pan." "So This is Marriage" well cast and admirable in its photography, is of the general order of the time-

honored story of marital infelicity, like the old drama "Frou-Frou" for instance and a thousand plays and novels that were written before motion pictures were ever thought of. "The Eternal Triangle" is however a subject of which the public never seems to tire, because every twenty years brings up a new generation of girls and boys who are thinking about the married state. In this case the modern flapper furnishes a variation on the poor little Frou-Frou of the Victorian era; the girl whose irresponsible temperament leads her to "carry on" after marriage with a friend of the family. Following the method of "The Ten Commandments" a colored film showing the story of David and Bath Sheba is added on as illustrative corollary; and the whole picture is sumptuous and well-done. Eleanor Boardman is charming and clever as the foolish young wife, Conrad Nagel is excellent as the husband; and Lew Cody fits like a glove into the role of the third person to the triangle.

\* \* \*

"Manhattan" is a New York story of a different order though its hero Peter Minuit, the blase young millionaire, comes of the same social circle as is depicted in "So This is Marriage." The film is based on Jeffrey Farnol's novel "The Definite Object" which is a record of the author's actual personal experiences on the East Side of New York, of which, though an Englishman, he was, like John Masefield, for a time a denizen. The actual story of how Farnol came to be exiled to the region of "Hell's Kitchen" is even more interesting than the plot which he uses as a cover for these experiences. The difference in the situation is that Peter Minuit of the film is rich and Farnol was penniless when he lived on the Bowery. There are plenty of thrills and wholesome sentiment in the story and though the incidents of the domain of crookdom come close together they are a transcript of actuality. The cast is admirable, Richard Dix is always attractive and Jacqueline Logan is a gracious Mary, the actual Mrs. Farnol of to-day. A better array of character impersonators than Gregory Kelly, an artist if ever there was one, Gunboat Smith, George Steigman, Oscar Figman and Edna Mae Oliver it would be difficult to find.



Jan. 12th, 1925.

# Valentino and His 88 American Beauties Picture Nationally Advertised

THE remarkable feature, of Rudolph Valentino and his Eighty-Eight prize winning American Beauties, was in his original tour to find these lovely girls, backed by the most unusual and gigantic advertising campaign ever devised and put into execution through the press.

Guaranteed by William H. Rankin Agency, one of the largest advertising companies, the advertising was written by Hector Fuller, now advertising manager of the National Cash Register Company.

Contracts of from fifteen to twenty thousand lines were placed in chains of newspapers extending throughout every state, and the contest, when started by a newspaper, was pledged to begin with a monster display on the front page. Photographs and extended space was given at the time, and followed each individual winner on her trip to New York.

Valentino, who travelled in a private car, was met with such immense

crowds, upon his arrival in each town, that the police reserves had to be called out. His personal appearance when the local girl was chosen, broke records everywhere.

This picture has a personal and local appeal, to the inhabitants of each state, as there exists such a natural feeling for a winner from the locality. In this particular the picture with its vivid movement, is unique.

Never before has a picture, in advance of any local presentation, had an exploitation, that makes audiences, upon the mere announcement of its appearance, so eager to flock to see it. Valentino and his Eighty-Eight prize winning American Beauties is a super feature in a class by itself.

The personal appearances of all the Prize Winning Beauties are now being arranged for by the Chesterfield Motion Picture Company of 729 7th Avenue and some Exhibitors are already arranging for Road shows and unusual exploitation campaigns.

## Stop the Press News

Vitagraph Company Inc., one of the pioneer companies of Motion Pictures withdrew from the Hay's organization of Distributors and Producers since they did not see the advantages such an association could offer either the public or the Trade. The producer-exhibitor situation is the "thorn in the flesh."

"Zeebrugge" opened its Canadian run at the Regent, Toronto. The house was packed and many hundreds turned away on the opening night, Monday February 2nd. Tuesday night Lieutenant-Governor Cockshutt, Mrs. Cockshutt and party attended. The house was again sold out. The press concede the picture to be a true representation of a historical event and out-rivalling some of the biggest picture-thrillers for intense interest.

"Broken Laws" was enthusiastically received by the press and public on the opening of its two week's engagement at the B. S. Moss' Cameo Theatre, New York. This is Mrs. Wallace Reid's second picture for F. B. O.

Mr. A. Patzaleck purchased the Hamilton Playhouse of Hamilton, Ont., from the Hamilton Playhouse, Limited.

## Henry Morton Acquires Wonderland Crescent Theatres

Henry Morton, owner of the Gaiety, Monarch and Park Theatres in Winnipeg, has acquired Wonderland and Crescent theatres, which have been operated by John Hyde for the past five years. Mr. Hyde is leaving Winnipeg. This places Mr. Morton in the position of being the owner of the largest number of theatres of any one in Winnipeg.

Mr. D. J. Selznick,  
Hotel Claridge,  
New York City.

My dear Mr. Selznick:

Referring to your request about the RUDOLPH VALENTINO AND HIS EIGHTY-EIGHT PRIZE WINNING AMERICAN BEAUTIES — we did a very excellent business. We put it in as an added attraction with a picture called THE MARRIAGE MARKET which was just a fair picture. Of course, we exploited the picture, which undoubtedly will be necessary in each case.

In addition, I gave out a great many thousands of VALENTINO'S pictures which I am quite sure added to the drawing power of the attraction. I can cheerfully recommend it as being a good box office attraction if properly exploited.

Yours very truly,

(sgd.) HARRY DAVIS,  
Harry Davis Enterprises Co.,  
Pittsburgh, Pa.

## FOR SALE

Powers Inductor—65 amps, 110 volts, A.C. 25 cycle. For sale at half price. W. G. WILLIS, SEAFORTH, ONT.

Vitagraph, Inc.,  
Mr. Meyers.

Dear Friend:

You should know that your "The Beloved Brute" is, in our opinion, the best production we have played in a year. More patrons went out of their way to tell us how they enjoyed it, than any other picture since I've been connected with this house. It has everything that appeals to the majority. We feel fortunate in being able to say that it played the Royal.

I am not in the habit of writing to the exchanges criticising one way or the other, and this is the first letter of this kind I've written in a good many years. I am enthusiastic about this particular picture, and knowing that you are, thought perhaps you would like to know that we both agree on the matter.

Sincerely,

(Sgd.) W. P. McGEACHIE,  
Royal Theatre,  
Peterboro, Ont.

## Twelve Members Manitoba Legislation Favor Abolition Amusement Tax

The exhibitors in Winnipeg are pleased at the resignation of Hon. F. Black from the Manitoba government, as he had always shown bitter opposition to the abolition of the Amusement Tax when exhibitors awaited upon him.

Premier Bracken has taken over the portfolio and the exhibitors believe that he will be more inclined to favor the representations of the managers and owners of theatres. Twelve members of this legislature are in favor of the abolition.

## Fred W. Crosbie Takes Over Metropolitan

Fred W. Crosbie, publicity manager of the Metropolitan Theatre in Winnipeg, has taken over the management of the Metropolitan during the absence of the resident manager, John Davis, who has gone on a visit to his mother in Alabama who is in poor health. Mr. Crosbie is one of the most experienced theatre and film men in western Canada, and knows the film business from the beginning.

## FACTS

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# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin, but the marriage is opposed by Rosamund's brother, Peter. By repeated insults Peter finally provokes Oliver to threaten murder, and when Oliver's young half-brother, Lionel, kills Peter in an unwitnessed quarrel over a woman suspicion falls on Oliver. Even Rosamund believes him guilty and asks him to explain the trail of blood found leading from the body to his doorway. Feeling bound to protect Lionel, Oliver can do nothing but protest his innocence. But he goes to the justices and asks them to draw up a document attesting to the fact that he bears on his body no mark of recent wound; that therefore the trail of blood, obviously that of the murderer, injured in the encounter, was not his. This document he takes away to hold in readiness until needed.*

*A few weeks later Lionel learns from Jasper Leigh, a pirate sea captain whose ship is lying in the harbor, that the queen has been petitioned to command the justices to bring Oliver to trial—which they had previously refused to do—and he fears that should Oliver clear himself his own implication would follow. Oliver, meantime, goes to Rosamund to lay the proof of his innocence before her, but she refuses to see him. Lionel tells him of the petition to the queen.*

## CHAPTER VI (continued)

"Your servant, Master Tressilian," said he.

Outside our gentleman untethered his horse from the iron ring to which he had attached the bridle; leading his horse he turned seaward and strode down the road that wound along the estuary toward Smithick.

A sharp breeze from the north was whipping the water into white peaks of foam; the sky was of a hard brightness and the sun shone brilliantly. The tide was running out, and the rock in the very neck of the haven was thrusting its black crest above the water. A cable's length this side of it rode the black hull and naked spars of the Swallow — Captain Leigh's ship.

Lionel stepped along in silence, very gloomy and pensive, hesitating even now. And the crafty mariner reading this hesitation and anxious to conquer it for the sake of such profit as he conceived might lie in the proposal which he scented, paved the way for him at last.

"I think that ye'll have some matter to propose to me," said he slyly. "Out with it, sir, for there never was a man more ready to serve you."

"The fact is," said Lionel, watching the other's face with a sidelong glance, "I am in a difficult position, Master Leigh."

"I've been in many," laughed the captain, "but yet never in one through which I could not win. Strip forth your own, and haply I can do as much for you as I am wont to do for myself."

"Why, it is this wise," said the other. "My brother will assuredly hang as you have said if he bides him here. He is lost if they bring him to trial. And in that case, faith, I am lost too. It dishonors a man's family to have a member of it hanged. 'Tis a horrible thing to have happen."

"Indeed, indeed!" the sailor agreed encouragingly.

"I would abstract him from this," pursued Lionel, and at the same time cursed the foul fiend that prompted him such specious words to cloak his villainy. "I would abstract him from it, and yet 'tis against my conscience that he should go unpunished, for I swear to you Master Leigh, that I abhor the deed—a cowardly, murderous deed!"

"Ah!" said the captain. And lest that grim ejaculation should check his gentleman he made haste to add: "To be sure! To be sure!"

Master Lionel stopped and faced the other squarely, his shoulders to his horse.

"I'll be quite plain and open with you, Master Leigh. Peter Godolphin was my friend. Sir Oliver is no more than my half-brother. I would give a deal to the man who would abstract Sir Oliver secretly from the doom that hangs over him, and yet do the thing in such a way that Sir Oliver should not thereby escape the punishment that he deserves."

The captain looked grim. He laid a finger upon Master Lionel's velvet

doublet in line with that false heart of his.

"I am your man," said he. "But the risk is great. Yet ye say that ye'd give a deal."—

"Yourself shall name the price," said Lionel quickly, his eyes burning feverishly, his cheeks white.

"Oh, I can contrive it, never fear," said the captain. "I know to a nicety what you require. How say you now—if I was to carry him overseas to the plantations where they lack toilers of just such thews as his?"

He lowered his voice and spoke with some slight hesitation, fearing that he proposed perhaps more than his prospective employer might desire.

"He might return," was the answer that dispelled all doubts on that score.

"Ah!" said the skipper. "What o' the Barbary rovers, then? They lack slaves and are ever ready to trade, though they be niggardly payers. I never heard of none that returned once they had him safe aboard their galleys. I ha' done some trading with them, bartering human freights for spices and eastern carpets and the like."

Master Lionel breathed hard.

"'Tis a horrible fate is't not?"

The captain stroked his beard.

"Yet 'tis the only really safe bestowal, and when all is said 'tis not so horrible as hanging, and certainly less dishonoring to a man's kin. Ye'd be serving Sir Oliver and yourself."

"'Tis so, 'tis so," cried Master Lionel almost fiercely. "And the price?"

The seaman shifted on his short, sturdy legs, and his face grew pensive.

"A hundred pounds?" he suggested tentatively.

"Done with you for a hundred pounds," was the prompt answer—so prompt that Captain Leigh realized he had driven a fool's bargain which it was incumbent upon him to amend.

"That is, a hundred pounds for myself," he corrected slowly. "Then there be a crew to reckon for—to keep their counsel and lend a hand; 'twill mean another hundred at least."

Master Lionel considered a moment.

"It is more than I can lay my hands on at short notice. But, look you, you shall have a hundred and fifty pounds in coin and the balance in jewels. You shall not be the loser in that, I promise you. And when you come again and bring me word that all is done as you now undertake there shall be the like again."

(To be continued)



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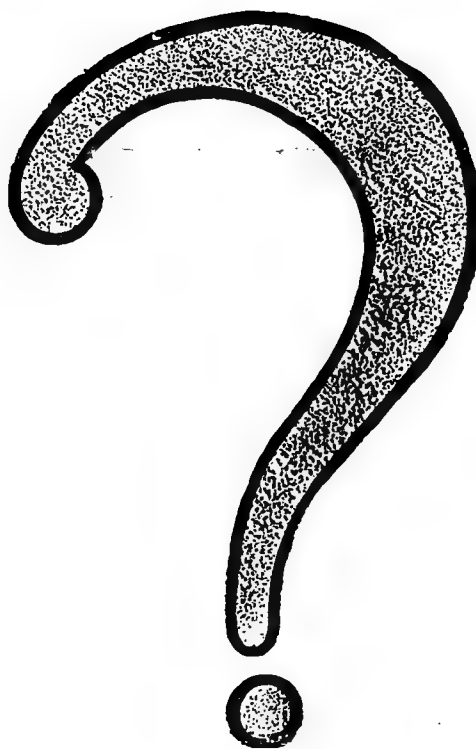
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TORONTO, CANADA

February 7th, 1925

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Watch F.B.O. Grow

Mrs. Wallace Reid and Percy Marmont

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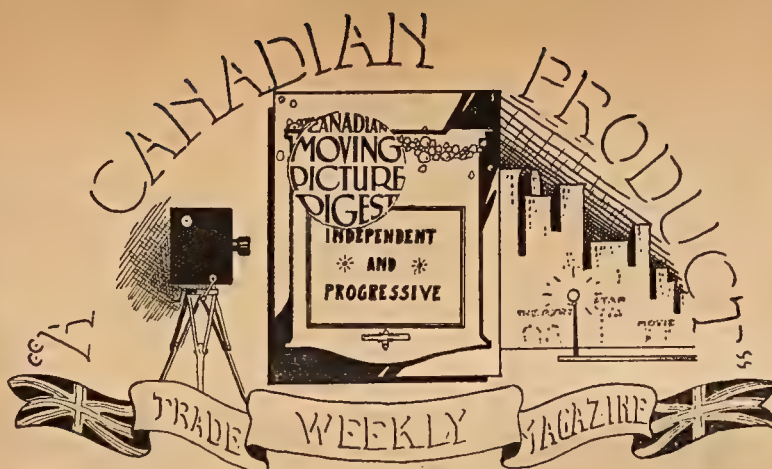
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General Manager and  
Editor-in-Chief

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February 7th, 1925

## **"Watch Your Step"**

VITAGRAPH in resigning its membership in the Motion Picture Producers and Distributors', Inc., (commonly known as the Hay's organization) made the following announcement: "Vitagraph will do its fighting in the open"—"Vitagraph is not a competitor of the exhibitor"—"Vitagraph will continue its policy of Live and Let Live"—"Watch your step, Mr. Exhibitor."

In conjunction with the withdrawal of Vitagraph, president Albert Smith issued a statement to the press emphasizing these facts, "Vitagraph withdraws because it does not believe that justice to the distributors and to the public and to those independent producers who are not theatre-owning exhibitors can be obtained through the labors of the Motion Picture Producers and Distributors of America. This organization has issued much propaganda favoring clean pictures, Vitagraph has issued only clean pictures and no propaganda — 'Vitagraph' makes them and makes them for the public—not for its self-owned theatres. Vitagraph owns no theatres, therefore it can give the public what it wants without strings tied to it."

The Motion Picture Theatre Owners of America in sending on a resolution to president Albert Smith of Vitagraph congratulating his company on their Independent stand, emphasized the fact that the M.P.T.O. is a National organization of 12,000 Independent theatre owners. Following on Vitagraph's statement came a statement from Courtland Smith of the Hay's office, "On October 11th, 1922, Vitagraph gave notice of its intention to withdraw, which withdrawal would have become effective within six months from that date. However, they continued to pay dues until January 10th, 1925. From the standpoint of this office, this simply means the termination of their active participation in the work of the association, and will of course have no effect on the attitude of this office, which is one of interest in the welfare of every one in the Industry."

It is rather difficult to reconcile the latter end of the statement as issued from the Hay's organization with conditions as they exist. The Hay's organization cannot help but be aware of the development of the Producer-Distributor-Exhibitor and that this growth is in the nature of a monopoly that is killing Independent production, distribution and putting the Independent Theatre Owner out of business. That the tactics of the Combine are not only illegal, unfair, but that they break every decent precedent in the establishment of Trade and Commerce, that the "bullying slogan" of "I'll put you out of business" is uttered by the various heads of the Combine, repeated by their managers and re-echoed by their salesmen.

If an organization comprised of representative producers and distributors can remain blind to the fact that some of its members are putting its other members

out of business, then we must conclude that this organization is too weak to see the situation rightly; and being so weak its members can best get along without it, or that it is controlled by forces which prevent it from doing the square thing. Why evade the issue? What is to be gained by diplomatic language? Diplomacy in the world has been responsible for most of its wars. Vitagraph in withdrawing from the Hay's organization has made a heroic sacrifice for Independence. For Vitagraph will become a target for all the ills which the Combine can direct towards it, for such is the conduct of the Combine when anyone shows that their liver is not white; and that they know what inspired "The Declaration of Independence" and Abraham Lincoln when he freed the slaves of America.

The test of Independence is a cruel one, but Vitagraph has come through; and those who pride themselves on their Independence should take heed of what has been done for their sake. In this day of Combine control it is difficult to determine who are the Independents. Many wish they were but they have what is called the wish-bone and not the backbone. Many think they are, but being afraid to offend the Combine, afraid to such an extent that the Combine can dictate their business policy, the price which they shall receive for their pictures, make contracts and break them at will, stop any Independent move which these self-fame Independents attempt to make, are they really Independent? We say, No, they are as much a part of the Combine as are the Combine's affiliations. But heed this prophesy, it is written in the present times, it is the natural sequence of natural events, to-day is Independent Day, the War gave birth to the idea, it was the one cry of millions of men who risked life, everything they possessed to witness its fulfillment. It is alive even if these men are not, it is an essence of spirit, it cannot be destroyed, it is, it ever was, it ever will be.

Monopoly is tyranny, this is not a figure of speech, ask the Independents in Canada, whether we are citing poetry or facts. Ask any company in Canada releasing pictures if it has not felt the strong arm of the Combine. Ask those who are free, if they are not ostracized as far as Combine bookings are concerned, ask The Digest if it has not been threatened to be put out of business by the head of the Combine; and if the Combine and its agents have not systematically endeavored to carry out this threat for no other reason save that The Digest is responsible for organizing the Independent exhibitors and affiliating them with the M.P.T.O. of America, because The Digest believes in Vitagraph's policy, which is the Policy of God Almighty, "Live and Let Live."

If the Independents stand together the Combine is dead, "Watch your step."

—RAY LEWIS.



## Support of English Bankers Will Give F.B.O. Biggest Program Since Inception of Company

**B**ACKED by English capital in the amount of five and one half million dollars, Film Booking Offices of America are preparing to launch their biggest program since the inception of the company three years ago.

Major H. C. S. Thomson, President and Managing Director of F.B.O. who spent six months abroad studying film conditions on the continent, and who supervised the opening of F. B. O. exchanges in London, Paris and Berlin, interested Lord Inverworth (The Managing Director of Graham's Ltd., owners of F.B.O.) who was Minister of Supplies during the war, in Film Booking Offices. Lord Inverworth, whose position in England is analogous to that of Herbert Hoover in America, now has a large financial interest in the company.

The F. B. O. program for 1925 will consist of 54 features, in addition to the new "Alex The Great" short subjects, which are now being prepared by the scenario forces in Hollywood, and the comedy product recently acquired from Standard Cinema Corporation.

Included in the 54 features will be:

Two super-special productions, which F. B. O. will either produce on their own lot in Hollywood, or which will be bought for F. B. O. distribution. Further details of these two productions will be announced shortly.

Twelve special productions, including two Emory Johnson specials one to be made in Sweden, and another in Finland. Mr. Johnson's mother, Mrs. Emilie Johnson, is now preparing the manuscripts for the two pictures, and Mr. Johnson, has completed negotiations with the authorities in

both countries to film his production on native soil.

Included in the 12 special productions, will be four from Associated Arts Corporation (Goebel & Erb unit.) "Drusilla With A Million," with Mary Carr, Kenneth Harlan and Priscilla Bonner is now being shot, and will be included in the series.

There will be four specials from Gothic. "Parisian Nights" tops the list, with an all-star cast including Elaine Hammerstein, Lou Tellegen and Renee Adoree. Al Santell is directing, from an original story by Emil Frost.

Negotiations are pending between F. B. O. and the Estate of the late Gene Stratton-Porter for the purchase of two or more of Mrs. Porter's novels, to be made by Film Booking Offices on their own lot in Hollywood.

There will be 40 special program features, which will be divided into five series of eight each. These will include the Evelyn Brent-Gothic pictures, the Harry Garson-"Lefty" Flynn westerns, the Fred Thomson westerns, the "Texas Ranger" series starring Bob Custer, and the Van-Pelt Wilson aeroplane pictures, starring Al Wilson, ace of aeroplane stunt men.

A special department will be opened by F. B. O. for the distribution of short subjects, which will include the "Alex The Great" series by H. C. Witwer, with Alberta Vaughn, George O'Hara, Kit Guard and Al Cooke, and the short subjects taken over by F. B. O. from Standard Cinema Corporation, including twelve 2 reel Jimmy Aubrey Star Comedies, starring Jimmy Aubrey; twelve 2 reel Stan Laurel comedies; 14 Screen Almanacs, and 14 Dinky

Doodle cartoons, from the Bray Studios.

It is safe to predict that F. B. O. will have the most pretentious schedule of any company who has been in business only three years.

### Vitagraph's "Beloved Brute" Keith's Ottawa Gets Unexpected Added Attraction

A sensation was caused at B. F. Keith's Theatre, Ottawa, Ontario, on January 14, when a man dashed into the theatre attempted to secure the cash in the box office, next rushed in the foyer where manager J.M. Franklin's famous oil painting, "Sampling" by Erskine Nicol, the Scottish artist, was on view, and eventually found his way into the auditorium of the house where he shouted "Stop the Show."

Miss Alma Burnett, the cashier, saved the money in the cash box of the ticket wicket and started the burglar alarm. Byron Lathey, the accountant, heard the alarm in the manager's office and summoned the police. Mrs. Richardson, in charge of the foyer cloak room, saved the oil painting and then fainted. Jack Neville, organist, saved the situation in the auditorium of the theatre by generous use of the loud pedal on the organ to drown out the man's voice—and the police reserves soon arrived on the scene to take the man away. It was found that the intruder was not just right and he was allowed to go after he had cooled off from the spell.

The incident occurred during a presentation of the current attraction, Vitagraph's "The Beloved Brute."

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# Pictures in Toronto

By HECTOR CHARLESWORTH

I RECENTLY saw a private run of "Broken Laws" featuring Mrs. Wallace Reid and in connection with which she is shortly to appear in person in Canadian cities. Like her former film dealing with the drug habit "Broken Laws," is a picture with a purpose; but assails an enormously more widespread evil—the ruin of the young by over-indulgence. It is founded on a story by Adela Rogers St. John but by an ingenious device of the adapters, Marion Jackson and Bradley King, the mother is brought to a realization of her folly before it is too late; whereas in the original the bad boy of the tale went unchecked until he landed in prison for the crime of manslaughter. The main character is Bobby Allen who is shown at the age of eight, attractive in appearance but a bad-tempered, incorrigible little beast—a holy terror, whom his father tries to discipline, always checked by the sweet but doting mother. Then the action jumps to a point where Bobby is sixteen. Given a motor car by the mother, despite the father's protest, he becomes a dissipated, selfish, amorous youth, who is reckless and drunken mood runs down and kills an old woman. He is sent to jail despite agonized appeals to judge and jury by the mother.

What appears to be an unhappy ending is however averted by the revelation that this tragic second part is but a dream of the troubled woman. The action cuts back eight years. She wakes up and the effect of the dream is salutary. She at once reaches for a shoe and treats Bobby to a long overdue spanking much to the delight of the father. Interwoven with the story is that of the next door neighbors, whose little girl, Patsy, is a victim of Bobby's deviltries. The material of the story is well handled; ample justice being done to each character. With the public the spanking of Bobby will prove popular because by the time it occurs every spectator is aching to lay hands on him.

The sanity of the film is its most important feature as propaganda because it puts the reform of youth right up to the home. For the past ten years the home has been trying to relegate the care of youth to the State and statute book, with disastrous results.

The cast is admirable; Mrs. Reid

really suggests a weak and sentimental mother; while as the father, a good fellow not averse to breaking the speed laws and the Volstead act, but anxious to tame his cub, Ramsey Wallace gives a fine convincing characterization. Percy Marmont's personality does much for a minor and rather wooden role. The work of the juveniles is really brilliant. Little Pat Moore as the incorrigible eight-year-old, and Arthur Rankin as the later Bobby could not be bettered in realistic intensity; and the two phases of the little girl Patsy are delightfully presented by Jane Wray and Virginia Lee Corbin.

\* \* \* \*

So far as the title role of "A Sainted Devil" is concerned it is one that suits the traditionally dour personality of Rudolph Valentino as revealed in his earlier films. In "Monseigneur Beaucaire" he got away from the grininess which attached to his former successes and displayed a lightsome, comic touch which agreeably surprised many film patrons. But in "A Sainted Devil" he has plunged deep in the sinister once more. Deviltry rather than the saintship is to be found in the adventures he enacts; and the adjective "sainted" was a leap of the imagination which finds no justification in the plot. Don Alonzo Castro is the kind of a devil who has an excuse, or "alibi" as the slang of the day has it, which might justify a jury in bringing in a recommendation to mercy, but hardly constitutes a claim to beatification. It is a type of role precisely suited to the well-known physique and personality of Valentino, a fire eating Argentinian of the pampas. Like his famous film "The Four Horsemen of the Apocalypse" it introduces the romantic ranch-life of the La Pata country and the gay society of Buenos Ayres. The story though over-deliberate in its development is characteristic of its Latin-American environment. If you think that a man whose bride has been stolen on her wedding morn, and who becomes convinced that she was a willing victim of the outrage, has a right to take vengeance on the human race in general and its feminine members in particular then you will find ample justification for the goings-on of Don Alonzo. It gives Valentino plenty of opportunity to show his intensity as a master-fighter and his resourcefulness as a wooer. It also

provides a happy ending when the Don discovers that the bride's heart was true all the time. The cast, which is excellent contains many names. Helen D'Algy a comparative novice is very appealing as the stolen bride; Nita Naldi, the siren of "Blood and Sand" is an even more passionate pursuer of men in this piece, and physically fills her part admirably. Dagmar Godowski, daughter of the great pianist of that name, is also striking, and there is good acting by Louise Lagrange, George Siegman, Jean Del Val, Raphael Bongini, and other well chosen actors.

\* \* \* \*

I confess that when I read Helen R. Martin's clever novel "The Snob" I had little expectation of seeing it filmed, although two or three of her earlier tales have been made into very acceptable plays. Mrs. Martin is a story teller of such ample powers that she can afford to give free rein to her prejudices. When she wrote "The Snob" she was out to strafe three things: (1) The male of the species in general; (2) the Pennsylvania Dutch population in particular; (3) the narrow social communities the latter have created. And she made so thorough a job of it that "The Snob" has as detestable a leading character as I have ever encountered; an educationist who by dint of moral platitudes and an impressive personality imposes on a whole community, when he is in reality as miserly and selfish a hound as ever lived. One suspected that the original of Eugene Curry was someone Mrs. Martin had known and disliked. She poured out the vials of her wrath on him to a degree that it violated probability for it seemed impossible that Curry could "get away with it" in any community. The role has been to some extent softened for the film and this process tends to plausibility. The character also provides a fine opportunity for that very accomplished actor John Gilbert, and the Montreal actress Norma Shearer is admirable as the much-tried wife, Nancy Claxton. The characters of the story are as a whole graphic and are presented by an able and distinguished cast.

The three-reel feature released by the Chesterfield Motion Picture Corp. Rudolph Valentino and His Eight-Eight American Beauties, includes the Canadian winner of the Beauty Contest, Miss Norma Niblock of Toronto.



## "The Lost World" Will Show in Boston For Indefinite Run at Tremont Temple

**First National to Present Sir Conan Doyle's Prehistoric Story.**

**F**IRST NATIONAL PICTURES has completed arrangements for the showing of its big special production, "The Lost World," from Sir Arthur Conan Doyle's novel, at the Tremont Temple Theatre, Boston, where its "Abraham Lincoln" enjoyed a ten weeks' prosperous run last summer.

The engagement, which is of indefinite length, will begin on February 2nd. It will play at \$1 top admission price, with two shows a day.

The opening will be preceded by a great advertising and exploitation

campaign, which will start eight or ten weeks in advance of the opening.

Production and editing have now been completed on this mammoth production and the finished picture has been run off for the officials of the company and the representatives of Watterson R. Rothacker, in association with whom the production has been made. They are unanimous in proclaiming "The Lost World" to be the great novelty and the biggest motion picture ever produced.

The exact date and the place of the New York showing of "The Lost World" will be announced in the near future.

### R. A. Scott Appointed Universal Western Div. Mgr.

While in Ottawa, Ontario, during the month of January for several important conferences, Clair Hague, general manager of Canadian Universal Films, Ltd., Toronto, announced the appointment of R. A. Scott, branch manager at Vancouver, B.C., as Western Division manager for the Canadian territory.

Mr. Scott will have general supervision of Universal activities from Winnipeg, Manitoba, to Vancouver, covering all four of the Western Provinces, Manitoba, Saskatchewan, Alberta and British Columbia.

Mr. Hague was accompanied by Sid Taube of Toronto, manager of the short subjects department for Ontario in the Universal organization.

### Educational Short Subject "The Chase" Makes Hit

Manager Leonard Bishop of the Regent Theatre, Ottawa, Ontario, made a special sport attraction of the short subject, "The Chase," a ski-ing picture which was taken at St. Moritz, Switzerland, presented along with "Tongues of Flame," starring Thomas Meighan, during the week of February 2. Manager Bishop used advertising display space on the sport pages of local newspapers, secured extra publicity readers on the short pages and obtained space from the ski editors of the respective papers regarding the short feature. The subject itself stood up under all the boosts and made a hit with the thousands of skiers in Ottawa and vicinity. The picture was shown in England under the title of "He and Ski."

### "Thundering Hoofs" Plays Imperial After Showing Princess Theatre

An unusual occurrence has taken place at Ottawa, Ontario, in that a large central moving picture theatre, the Imperial Theatre, played the second run of a feature after it had been presented less than a month before at a much smaller neighborhood house, the second local engagement being arranged by the proprietor of the Imperial with full knowledge of its previous local presentation.

The production which has enjoyed this distinction is an F. B. O. release, "Thundering Hoofs," starring Fred Thomson, the California athlete. It was shown for three days, 1, 2, and 3, at the Princess Theatre, Rideau St., this house having 475 seats. It was booked by Manager Sol. Coplan of the Imperial Theatre, formerly owned and operated by the late Harry Brouse and presented at that theatre for three days starting January 21. The Imperial is one of the leading theatres of Ottawa and has a capacity of 1,200 seats. Mr. Coplan is the proprietor of both the Imperial and Princess Theatres, having recently leased the Imperial for a term of five years.

A six piece orchestra has been established at the Imperial Theatre in place of the pipe organ which was used for many years. The new orchestra is under the direction of Roland Beaudry. The projection room is also now under the command of Sam Ventura, one of the best operators in the city. Assistant manager at the Imperial is Joseph Coplan, son of the proprietor, Sol. Coplan.

The Imperial changes programmes twice weekly, on Saturdays and Wednesdays, under the new arrangement

and the policy has been adopted by Mr. Coplan of buying pictures absolutely on the open market and after he has had them screened. Mr. Coplan, incidentally, makes good use of the moving picture trade papers by clipping out the reviews of pictures which he has under consideration and keeping the reviews in alphabetical order. He recently lengthened the Imperial programme by the addition of a comedy, the programme also including the Pathe Review, "The Go Getters," and feature.

### Victorian Order of Nurses Sponsor "The Lost Tribe"

The Victorian Order of Nurses at Ottawa, Ontario, has decided to sponsor the local presentation of "The Lost Tribe," which was shown in Great Britain under the title of "Pearls and Savages." The Ottawa engagement opened February 2 and the picture will be shown for a week, probably in the Franklin Theatre. The Victorian Order of Nurses arranged for the presentation in order to raise funds for local relief activities. "The Lost Tribe" recently played two weeks in Massey Music Hall, Toronto, with considerable success.

### Pictures of Prominent Men On Screens at Ottawa

"How Well Do You Know Ottawa?" was the title of a special local picture which was presented in numerous Ottawa, Ontario, theatres recently in two editions, this film showing 32 prominent business men in varied poses. The special reel was first presented without subtitles and the audiences were invited to identify the men in written replies in a contest for prizes. The picture was again shown a short time later with the proper subtitles.

The theatres which co-operated in the stunt included the Regent, Francais, Fern, Columbia and Rex Theatres of Ottawa and the Laurier and Eden Theatres of Hull, Quebec, across from Ottawa.

January 31, 1925.

The Canadian Moving Picture Digest,  
Toronto, Ont.

Dear Sirs:

We have your letter and in reply would say that we believe that the Canadian Moving Picture Industry does need a Canadian Publication.

We also enjoy the Reviews on the different pictures and would suggest if anything you should enlarge on this.

We herewith enclose our check of \$2.00 to renew the subscription for the ensuing year.

Yours very truly,

The Regal Theatre,  
H. HAGER.

# Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL, Feb. 8.—The picture houses this week afford two conspicuous examples of the undesirability of adapting novels to the screen when the story of the book does not lend itself naturally and without much change to the requirements of the film. One is "So Big," from Edna Ferber's novel. The other is "Lying Tongues," based upon Joseph C. Lincoln's popular novel, "Dr. Nye." At the Capitol "So Big" is being shown with Colleen Moore in the role of the heroine. Now Miss Moore is a clever young juvenile, but she has not had much experience, and although she has scored a very big hit in flapper roles, that does not necessarily qualify her to play the part of Selina Peake in this story. "So Big" a novel which owes much of its success to an elaborate and skilful publicity campaign, and the interest in which lies far less in the action than in the value and significance of the portrayals of characters and the development of those characters, was never intended for adaptation to the screen, does not lend itself to such adaptation, possesses none of the qualities that go to make screen successes, and is, in short, a failure as a screen story.

The adaptation has been very unskilfully made. The work is slovenly, in parts. Characters appear and disappear without any rhyme or reason, without any significance, and much to the mystification and not a little to the annoyance of the spectator. The whole film gives one the impression that those who prepared the story for the screen took bits out here and there, haphazard, and then slung them together much as an Irish stew is made in a quick-lunch room. What Mrs. Storm, the vamp widow, is doing in the picture, goodness only knows. The part played by Dallis is also a mystery, more or less.

\* \* \* \*

The development of the principal characters upon the screen is very far removed from what it ought to be. From the strength exhibited by the self-sacrificing Selina of the earlier years to the maudlin little mother of the latter half of the film is a ridiculous and wholly unconvincing transformation, and the gallons of tears in this part of the story on the screen make one wish one was safely at home away from the wailing and weeping.

Miss Moore ought never to have

been cast for the role. It neither suits her nor can she cover such an emotional range as the real character of Selina Peake demands. She is excellent in the earlier part, with her girlish vivaciousness, her optimism, and her high spirits, despite obstacles and disappointments. But in the older characterization she is simply flaccid, unappealing, not even commanding sympathy.

It is quite clear that the producers engaged her because her name has a definite value as a drawing card, not because of her suitability for the role. Such a practice has become all too common, and it reacts undesirably both upon the artist and producer, and the house exhibiting such films.

It is only fair to state that Wallace Beery, as Klass Poole, contributed a very fine example of restrained and carefully studied screen acting, and that he successfully realized the spirit of the role. On the other hand, John Bowers as Pervus de Jong was, to say the least, weak and wobbly all through. There is nothing to indicate what on earth Selina saw in him as a possible husband. A local criticism described him as "an animated dumb-bell with curly hair," and that was a kindly description.

To sum up, "So Big" is not a success on the screen, and is only saved from utter failure as an artistic effort by the admirable work of Mr. Beery. If Miss Moore's friends are wise, they will give her better advice next time than to accept a role for which both her youth and inexperience ill-equip her.

\* \* \* \*

The other film, "Lying Tongues," at the Palace, is remarkable not so much for inadequate characterizations—though in this respect it is weak, as I shall indicate—as for the utter lack of any attempt to land the essential atmosphere to the film. The story deals with a certain lovable character in a small Cape Cod fishing town who suffers imprisonment for another's crime. But there is no indication on the screen that the action takes place in a fishing village, nor are the characters Cape Cod characters, or remotely resembling them, in easily recognized or well-known externals and salient features. The whole thing might have taken place at Oshkosh, or Keokuk, or any old place at all.

The prison scene with which the picture opens is overdone. How the

mob scene got in is a mystery. Certainly there is nothing in the novel to indicate that Mr. Lincoln ever had such a scene in his mind when he wrote the book.

These discrepancies and inconsistencies are atoned for in some measure by the fine acting of Percy Marmont in the role of Dr. Nye. Doris Kenyon, whose artistic progress on the screen has been remarkable, and who is at all times a charming actress to study, is delightful in the role of the heroine, which affords her unusual opportunities for effective work. Claude Gillingwater, as usual, reveals absolute mastery of his art, a fine sense of dramatic values, and an unerring instinct for dramatic effect.

\* \* \* \*

At the Imperial Theatre there is shown a film of unusual interest in "Vanity's Price," with Anna Nilsson and Wyndham Standing in the principal roles. It is a story of tense emotional and dramatic scenes and moments, in which the acting of the principals, supported by competent artists at all times, lends conviction to a series of not logical or plausible happenings. But it is at least a story of swift action and it does not contain any dull moments, nor is there any inadequate characterization or any futile by-play.

The Strand shows "Laughing at Danger," an ingenious comedy in which Richard Talmadge has a diverting role he makes effective at all times, and "The Clean Heart," a strong study in emotional reactions, with Percy Marmont and Marguerite de la Motte well cast and doing conscientious, strong and picturesque work. The theme is interesting, and the interest well sustained.

There is no confirmation as yet of the rumor that the censor board will be reconstituted shortly with a body of men who have personal knowledge of the making of motion pictures. Any change from the present board, however, would be a change to be welcomed, for no other board could conceivably be quite so bigoted or so unfair or incompetent, from the spectators' viewpoint.

## FACTS

The Big Theatre Chains SAVE money on Advertising. How?

Call and see us.

EXHIBITORS' SUPPLY & SIGN EXCHANGE.

222 Victoria St. - Toronto.



# THE EXHIBITOR'S PLACE IN THE SUN

By SYDNEY S. COHEN

Reprinted from the "Exhibitors' Herald"

(Continued from issue of Jan. 31st)

The money uselessly spent in telegrams by the "home office," lauding the superexcellence of their pictures which theatre owners' desks are flooded with every morning, might be put to much better use by sending a prompt and honest notice of rejection or acceptance of the contract to the theatre owner in an envelope provided with a special delivery stamp.

An attempt has been made to curb this practice by printing at the top of the contract a so-called "directions to salesman." This reads as follows:

## "DIRECTION TO SALESMEN:

*While a salesman has every right to trade among prospective customers to obtain the best offer possible for his product, after he has selected a particular exhibitor whose offer he believes to be the best obtainable and takes a written application from such exhibitor, he shall forward the application to the office of his company and make no further effort to sell the same service to any other exhibitor until the application so forwarded has been duly rejected, accepted or withdrawn in accordance with its terms."*

As long as this so-called warning or "direction to salesman" remains a thing separate and apart from the body of the contract, we can hope for no improvement in the situation. Theatre owners must insist that the substance embodied in this "direction to salesman" be incorporated into and made part of the contract. In this way, misrepresentations can be effectually dealt with, for every such misrepresentation will then vitiate the contract.

In the meantime, this persistent and unscrupulous abuse of the so-called "application" system, has forced the theatre owners to desperate measures of self-defense. The situation having become intolerable, especially in cases of theatre owners far removed from the shipping or exchange centre, has led competing theatre owners to meet one with the other to try to put an end to this practise. In this way competing theatre owners, meeting face to face frequently discover that they are not the freaks and monsters represented to each other by some salesman. They find it easy to discount most of the statements made by the representatives of some producing-distributing companies concerning the personal qualities of each other.

Some of the salesmen had been selling the theatre owners to each other with a "reverse English" instead of concentrating their abilities on selling the real merits of their wares.

## ARBITRATION WHICH DOES NOT ARBITRATE

I AM a firm believer in arbitration predicted on a contract that is really mutual; "fifty-fifty" as the common saying has it. Arbitration and boards of arbitration are favored by everybody on the theory that it is preferable to arbitrate rather than go into court. In the courts, all parties are hemmed in by certain rules of evidence, highly technical in their nature and by established precedent. Unless the principle of arbitration is applied in more liberal fashion, unless all the merits of a case can be brought to the notice of the arbitrators, unless there is a freedom from technical points and a desire to be substantially just rather than formally correct, arbitration defeats the very purpose for which it was created. I regret to say that the so-called arbitration boards fathered by the producers and distributors, and so cleverly advertised by them through the entire press of the country, fail in the essence of all arbitration. They are as technical as any court of law. They do not at present possess that full power and jurisdiction without which they can never function to advantage. Matters vitally affecting a given case from the viewpoint of the theatre owner are shut out and cannot be discussed.

Let me mention but two examples. Surely the theatre owner ought to be allowed to prove the harmful practice of an exchange which supplies non-theatrical customers, whenever this theatre owner is directly aggrieved and injured thereby. It is likewise obvious that in all fairness declarations of a substantial business nature made by salesmen to the theatre owner in any given case should be admitted into the record and have a bearing on the final decision.

The exclusion of such facts frequently result in great injustice to the theatre owner. I mention a typical instance of this kind. A theatre owner had agreed to pay a certain price for a series of pictures with the distinct understanding that the picture in question would have a prior run in the first run theatre in the territory, and would be exploited by special co-

operation with the producers' representatives, in all of the newspapers in this territory. Before the contract was consummated repeated assurances to this effect were given the theatre owner by the salesman dealing with him as agent of the producers. It was only in consideration of these representations that the theatre owner agreed to pay the very high prices for these pictures.

It happened that these considerations failed. The producer was unable to close a deal for the showing of the pictures in the leading first run theatres. He evidently underwent a change of mind as to the campaign of newspaper advertising and exploitation that he had promised through his agents, and which so very largely influenced the theatre owner in the buying the pictures. He fell down on the promises of exploitation he made through trade paper advertisements and announcements, which contained specific mention of the big newspaper advertisements that the theatre owners would have the benefit of. He kept none of his promises.

Under the circumstances, the theatre owner naturally thought that the contract had lapsed. Several months later, he was summoned before the Film Board and when he offered to submit in evidence the declarations of the salesman which had induced him to consent to the payment of the extraordinary prices, he was advised that such testimony could not be received in evidence because at variance with the distinct terms of the contract, which expressly provides that verbal declarations of salesmen have no power to affect any written provisions of the contract.

The arbitration methods and arbitration boards as they exist at present in our industry may earn medals from societies and institutes that have nothing whatever to do with the film industry and are absolutely ignorant as to its needs and do not know how these arbitration boards really function, but they will never earn the appreciation or gratitude of the theatre owners who are supposed to share in its advantages.

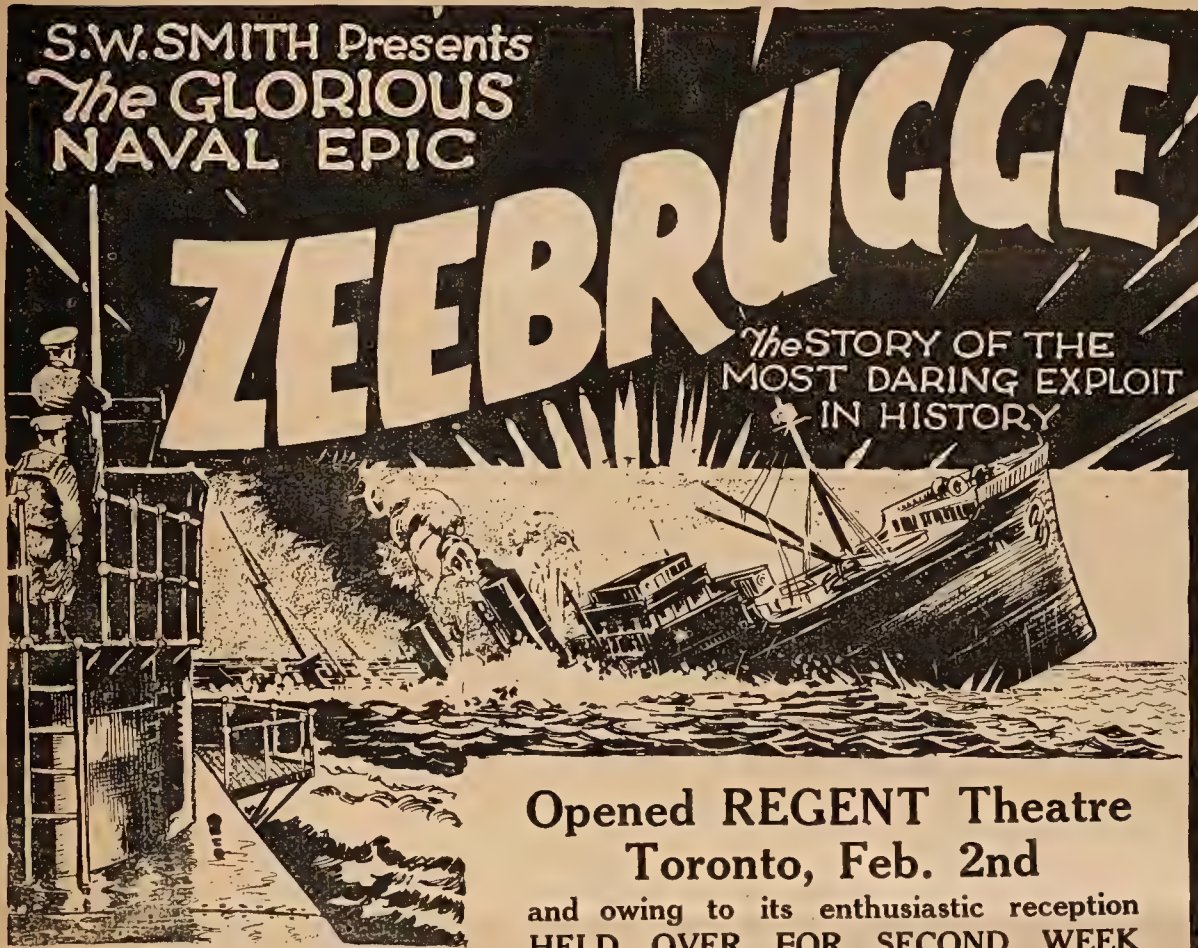
There are medals and sashes of honor and business dividends ready to be bestowed by the theatre owners for producers who will deal with them equitably, and give them the benefits of real arbitration. Badges of distinction are waiting for producers and distributors ready to establish a contract with the theatre owners in good faith. Besides there will be more substantial rewards in the form of added business and valuable goodwill. The contest for these rewards cannot begin too soon for the good of all concerned.

(To be continued)

S.W.SMITH Presents  
*The* GLORIOUS  
 NAVAL EPIC

# ZEEBRUGGE

*The* STORY OF THE  
 MOST DARING EXPLOIT  
 IN HISTORY



Opened REGENT Theatre  
 Toronto, Feb. 2nd  
 and owing to its enthusiastic reception  
 HELD OVER FOR SECOND WEEK

## A PHENOMENAL SUCCESS!! HUNDREDS TURNED AWAY NIGHTLY!!

which is just what might have been expected for—

HIS MAJESTY KING GEORGE V SAID—

"It is a very wonderful picture and is bound to be a great success"

H. R. H. THE PRINCE OF WALES SAID—

"I am glad the people of Canada will have an opportunity of seeing 'Zeebrugge.'"

### PRESS EXCERPTS AS FOLLOWS:

"It is doubtful if there has ever been anything more realistic, or if the element of tenseness has ever been brought to a higher pitch than it is. The achievement of the picture from the point of view of an audience, is that it has caught in fine fashion the spirit in which the engagement was fought and that it is as a result, a thing of splendid vitality."

—Toronto Mail and Empire, Feb. 3, 1925

"There is universal agreement that 'Zeebrugge' is a truly remarkable achievement in realism . . . periodically for the good of our souls, a film like 'Zeebrugge' should be seen."

—Star Weekly—Edith Bayne

"Words fail to do justice to the gripping appeal of the Naval Film 'Zeebrugge' which is now being shown in Toronto and which will be seen in all Canadian cities, under the direction of an eminent English manager, Mr. S. W. Smith, with the official sanction of the British Admiralty. Importantly regarded, entirely apart from its historic and patriotic significance, 'Zeebrugge' is a film so rich in thrills that it makes artificial reproductions of ancient sea fighting like 'The Sea Hawk' and 'Captain Blood' pale by comparison."

—Hector Charlesworth

### CANADIAN RIGHTS

S. W. SMITH - King Edward Hotel - TORONTO



## Stop the Press News

We regret to report that Joe Plowright, a resident of Canada for the past four years—and Canadian representative of Hodkinson Pictures, which later became the Producers' Distributing Corp., suddenly severed his connection with this company and left for New York.

Two New York schools held their graduation exercises at the North Star Theatre, 106 & Fifth Ave., owned by Sydney S. Cohen. This is an example of the Public Service programme introduced by the M.P.T.O.

The Motion Picture Theatre Owners of America, representing 12,000 independent theatres in the United States, through its National President M. J. O'Toole, and Chairman of the Administrative Committee Sydney S. Cohen, have sent congratulations to President Albert E. Smith of the Vitagraph Company of America on the definite position he took on the question of clean and wholesome pictures, and producer-trust ownership or control of theatres, in connection with his statement of withdrawal from the Motion Picture Producers and Distributors of America.

Fifth Annual convention of the M. P. T. O. Milwaukee, Wis. consin. The greatest convention yet organized. Representatives from Europe. The determined safeguarding of the interests of the Independents by a complete mobilization of all Independent Motion Picture forces of America, with the introduction of policies which will insure to the public the very best in the Motion Picture Art and general advantages of the independently owned and operated motion picture theatre and safeguard the people against the trustification of the Picture Industry.

Manager John Blohm, of the Bijou, Chesley, Ont., tied up his Plastigrams with the Eclipse, nothing slow about John, the sky is his limit. Since Prof. C. A. Chant of the University of Toronto advised the public to protect their eyes in looking at the sun before or after the eclipse, the Bijou management advised the public that they furnished just the right glasses, one red and one blue, which would be given away free with every paid admission on the Friday night preceding the eclipse. We haven't heard yet how successful the glasses proved, but we have heard that the house was packed.

## Zeebrugge Truly Remarkable Achievement in Realism

Toronto Weekly Star

Saturday February 7th, 1925.

By EDITH G. BAYNE

ALTHOUGH the late war is relatively out of favor as a screen topic and has been for some considerable time no such ban can possibly apply to a film spectacle like "Zeebrugge," the British super-production that comes to us endorsed by the sovereigns of Great Britain and the highest naval authorities. During the evening you will hear at least six different pronunciations of the title, the only point that seems to challenge controversy. There is universal agreement that the picture is a truly remarkable achievement in realism. It is a marvelous reconstruction of the battle of Zeebrugge, which occurred on St. George's Day, 1918, and was one of the decisive operations of the great war. The opening reels are concerned with preliminaries to the attack, the necessity for which is explained by means of striking pictures of the sinking of British ships by German U-boats. These views are actually from German cameras, and were obtained by the British when an enemy submarine was captured on its way to the United States with carefully-arranged propaganda. We are shown how the submarine war had developed and the need for attacking the undersea menace at its base and so bottling it up at the mouth of the Bruges Canal. Following this comes a series of scenes that show the units in training, and the life of the young volunteers during the waiting period. Then comes the drama proper. The story is unfolded vividly and thrillingly. It is a moving sight to watch H.M.S. Vindictive sending marines over the Mole in the face of death-dealing fire from German batteries, and there are episodes, such as the blowing up of submarine C3 under the viaduct, and the sinking of the block-ships, that have such an intense realism the watcher half forgets that he isn't seeing the actual thing. Feats of individual heroism are not forgotten. War whether on sea or land is drab, sodden, blood routine. It is not the ornamental thing the public loves so to glorify, and it seems to us periodically for the good of our souls a film such as "Zeebrugge" should be seen "lest we forget." If one should venture to criticize the picture it would be only to say that the horror isn't piled on heavy enough. One kept thinking of the youths in their late 'teens and early twenties and wondering what their reaction was. Near us sat a fresh-skinned, eager boy of sixteen or seventeen. Was he thinking "war is glorious" or "war is hideous?"

## A HISTORICAL RECORD

THE fight on the Mole is portrayed with all the fury that must have accompanied the original, and the picture is concluded with a view of the block-ships lying at the canal mouth, effectively barring the egress of the submarines. The excellent musical score adds to the impressiveness of the picture in more than the usual degree. "Zeebrugge" is more than a spectacle. It is a historical record, the correctness of which is guaranteed by the British admiralty, the Belgian government, and many individual authorities whose word carries weight. It is termed an "educational" production, but don't let this scare you. All who see it will agree that modern youth has come into a happy heritage if history is to be imparted to it by this pleasant method.

January 10th, 1925.

Ray Lewis,  
Toronto.

Dear Sir:

Enclosed find check for \$2.00 subscription to The Digest.

I certainly believe there is need for Canadian publication like The Digest, and every theatre manager in the country should do all he can to help maintain it.

Have often admired your reviews and articles, the latter are particularly good and I know they are read with interest.

Yours sincerely,

WALTER P. WILSON,

Mgr. "Capitol,"

Edmonton, Alberta.

## Exploitation Angles and Facts Rudolph Valentino and His 88 Prize Winning Beauties

New distribution plans for the Rudolph Valentino Beauty Contest Film embodies the sale of counties as well as states either to exhibitors or exchangemen. It has particular value in every territory on account of the numerous girls who won the contest in each territory. Will arrange for personal appearances not only of winners but other girls throughout country. Tie up with every exhibitor.

Picture has already played Harry Davis's big Grand Theatre in Pittsburgh—Loew's State Theatre in Boston and Keith's Hippodrome in Baltimore to excellent business.

In one up state city, the local distributor arranged with department store to furnish gowns for the girls—also arranged contest. For the advertising this store received from the display of the gowns they paid the distributor five hundred dollars for the week. Likewise gave a cup as well as a gown to the first and second winners.

# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

Published by arrangement with First National Pictures Inc.

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin, but the marriage is opposed by Rosamund's brother, Peter. By repeated insults Peter finally provokes Oliver to threaten murder, and when Oliver's young half-brother, Lionel, kills Peter in an unwitnessed quarrel over a woman suspicion falls on Oliver. Even Rosamund believes him guilty and asks him to explain the trail of blood found leading from the body to his doorway. Feeling bound to protect Lionel, Oliver can do nothing but protest his innocence. But he goes to the justices and asks them to draw up a document attesting to the fact that he bears on his body no mark of recent wound; that therefore the trail of blood, obviously that of the murderer, injured in the encounter, was not his. This document he takes away to hold in readiness until needed.*

*A few weeks later Lionel learns from Jasper Leigh, a pirate sea captain whose ship is lying in the harbor, that the queen has been petitioned to command the justices to bring Oliver to trial—which they had previously refused to do. Oliver, meantime, goes to Rosamund to lay the proof of his innocence before her, but she refuses to see him. Lionel tells him of the petition to the queen. Half-crazed with fear that should Oliver clear himself his own implication will follow, he formulates a scheme to get Oliver out of the way, and goes to Jasper Leigh for assistance. Leigh suggests abducting Oliver and carrying him overseas to toil on the plantations.*

## CHAPTER VI (Continued)

Upon that the bargain was settled. And when Lionel came to talk of ways and means he found that he had allied himself to a man who understood his business thoroughly. All the assistance that the skipper asked was that Master Lionel should lure his gentleman to some concerted spot conveniently near the water side. There Leigh would have a boat and his men in readiness, and the rest might very safely be left to him.

In a flash Lionel bethought him of the proper place for this. He swung round and pointed across the water to Trefusis Point and the gray pile of Godolphin Court all bathed in sunshine now.

"Yonder, at Trefusis Point in the shadow of Godolphin Court at eight tomorrow night, when there will be no moon. I'll see that he is there. But on your life do not miss him."

"Trust me," said Master Leigh. "And the money?"

"When you have him safely aboard come to me at Penarrow," he replied, which showed that after all he did not trust Master Leigh any further than he was compelled.

On that they parted. Lionel mounted and rode away, whilst Master Leigh made a trumpet of his hands and hallooed to the ship.

As he stood waiting for the boat that came off to fetch him a smile slowly overspread the adventurer's rugged face.

## CHAPTER VII TREPANNED

Master Lionel was absent most of the following day from Penarrow upon a pretext of making certain purchase in Truro. It would be half past seven when he returned, and as he entered he met Sir Oliver in the hall.

"I have a message for you from Godolphin Court," he announced, and saw his brother stiffen and his face change color. "A boy met me at the gates and bade me tell you that Mistress Rosamund desires a word with you forthwith."

Sir Oliver's heart almost stopped, then went off at a gallop.

"Be thou blessed for these good tidings!" he answered on a note of high excitement. "I go at once."

And on the instant he departed. Such was his eagerness, indeed, that under the hot spur of it he did not even stay to fetch that parchment which was to be his unanswerable advocate.

Master Lionel said no word as his brother was swept out. He shrank back a little into the shadows. He was white to the lips and felt as he would stifle. As the door closed he

moved suddenly. He sprang to follow Sir Oliver. Conscience cried out to him that he could not do this thing. But fear was swift to answer that outcry. Unless he permitted what was planned to take its course his life might pay the penalty.

He turned and lurched into the dining room upon legs that trembled.

He found the table set for supper as on that other night when he had staggered in with a wound in his side to be cared for and sheltered by Sir Oliver. He did not approach the table; he crossed to the fire and sat down there holding out his hands to the blaze. He was very cold and could not still his trembling. His very teeth chattered.

Nicholas came in to know if he would sup. He answered unsteadily that despite the lateness of the hour he would await Sir Oliver's return.

"Is Sir Oliver abroad?" quoth the servant in surprise.

"He went out a moment since, I know not whither," replied Lionel. "But since he had not supped he is not like to be long absent."

Upon that he dismissed the servant and sat huddled there, a prey to mental tortures which were not to be repressed. His mind would turn upon naught but the steadfast, unwavering affection of which Sir Oliver ever had been prodigal toward him. In this very matter of Peter Godolphin's death, what sacrifices had not Sir Oliver made to shield him? From so much love and self-sacrifice in the past he inclined to argue now that not even in extreme peril would his brother betray him. And then that bad streak of fear which made a villain of him reminded him that to argue thus was to argue upon supposition that it would be perilous to trust such an assumption; that if, after all, Sir Oliver should fail him in the crucial test, then was he lost indeed.

Then came doubt, and, finally, assurance of another sort, assurance that this was not so and that he knew it; assurance that he lied to himself, seeking to condone the thing he did. He took his head in his hands and groaned aloud. He was a villain, a black hearted, soulless villain! He reviled himself again. There came a moment when he rose shuddering, resolved even in his eleventh hour to go after his brother and save him from the doom that awaited him out yonder in the night.

But again that resolve was withered by the breath of selfish fear. Limply he resumed his seat, and his thoughts took a fresh turn.

(To be continued)





# CANADIAN MOVING PICTURE DIGEST

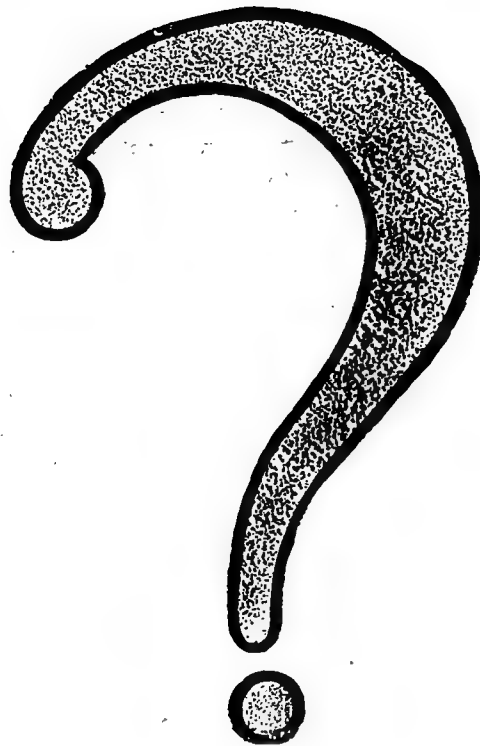
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Vol. 16, No. 42.

TORONTO, CANADA

February 14th, 1925

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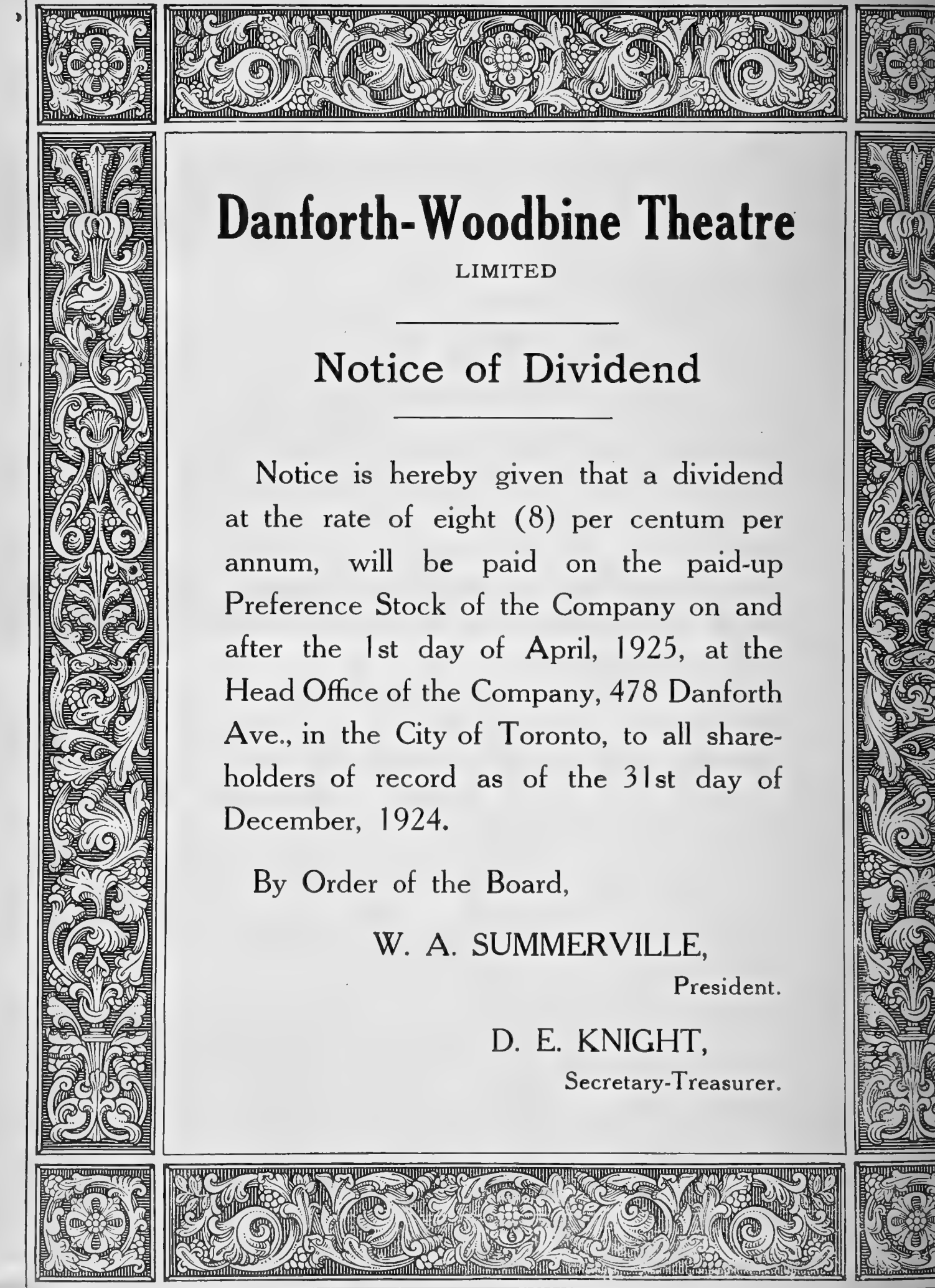
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## Notice of Dividend

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Notice is hereby given that a dividend at the rate of eight (8) per centum per annum, will be paid on the paid-up Preference Stock of the Company on and after the 1st day of April, 1925, at the Head Office of the Company, 478 Danforth Ave., in the City of Toronto, to all shareholders of record as of the 31st day of December, 1924.

By Order of the Board,

W. A. SUMMERVILLE,

President.

D. E. KNIGHT,

Secretary-Treasurer.

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TRADE PAPER**

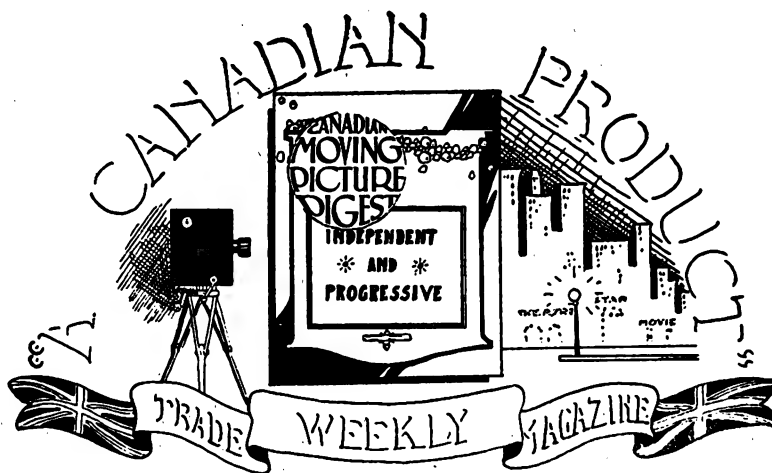
The Canadian Moving  
Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

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## Cerberus!

IN reply to the numerous inquiries in connection with the question mark which has adorned the front and back covers of The Digest, the said pages are under contract to First National until the latter end of August 1925. In the coming issues of The Digest certain conversations with Mr. Louis Bache, Canadian manager of First National and the publisher of The Digest, will be published and from these you can draw your own conclusion as to whether they are the answer to the question mark or not.

Our readers have in all probability observed that The Digest is opposed to Monopoly. We have seen the gradual development of a monopolization of the Moving Picture Industry in Canada; first through control of product and then through the control of key centres. The Combine has endeavored to absorb all Trademarks which have a market value in Canada. Through the control of certain theatre centres it practically controls some of the Exchanges in Canada which are supposed to be Independent; and which the Combine has not thought it politic to absorb, or has been unable to absorb.

Such a situation cannot be looked upon with equanimity. This is what it means when the scheme is fully carried out. No product will be brought into Canada save the product which the Combine chooses to bring in, for which the Combine in control of the theatre situation, Exchanges which operate Independently will be only as Independent as the Combine will permit them to be, if the Combine will permit them to be at all, which is doubtful. Theatre control can be obtained and is being obtained, first by the acquisition of a network of theatres across the Dominion in all key centres and then by buying out or "freezing out" opposition theatres. This is accomplished through the "protection clauses on playing dates," and the threat if you play an Independent house you lose the Combine circuit. Independent theatre owners may conclude that since they own their theatres they cannot be put out of business, but no belief is so full of danger as this one. Let us consider the development of such a situation.

If product becomes "controlled" where is the Independent exhibitor to obtain his product? From the Exchange of the Combine surely, reply the simple ones, since the Combine is anxious to secure the revenue of the Independents. At present that conclusion is in order, for every dollar which the Combine gets from an Independent Exhibitor helps to finance the Combine to secure more product control, and more theatres; also it keeps that same dollar away from the Independent exchange whose product the Combine wishes to control or eliminate. Great isn't it this game of killing three off at the same time. However, when all the Independent exchanges are controlled or eliminated and the Independent exhib-

itor has only the Combine to buy product from, the Combine will not refuse, that is "restraint of trade," but the Combine can charge the Independent exhibitor two hundred dollars for a picture the exhibitor would think expensive to-day at twenty-five dollars. Will the Independent exhibitor be able to stand the strain? We need no prophet to tell us he will not; and that is where the Combine will step in with its wide-open greedy mouth, like Cerberus who sits at the Gates of Hell, it's many open mouths overflowing with the blood of its victims. This Picture Cerberus will, like the one in Dante's Inferno, refuse to stop howling until it is filled with all the theatres in Canada.

Some of the wise-ones will say, but this is nonsense, a great many of the theatres of the Combine are not paying and why should the Combine wish to saddle itself with more? The answer to this question is that the Combine believes that Canada is now over-seated and is desirous of closing a great many theatres, which it will no doubt do if it secures control, the theatres which will remain open will be selected ones; and since it will control the outlet of product in Canada, it will secure product at such sacrifice prices that these theatres even under the most trying circumstance will be in a position to declare dividends.

Another trick for control is as follows: Not content with closing up town after town by buying out opposition, the Combine then begins to lower the price of admission, it can afford to when companies, supposed to be Independent are such damn fools as to give up their best pictures for the glory of securing fifteen per cent. The glory of the First Run in Canada in order to impress the smaller exhibitor. Impress him to the extent of securing bigger returns. But what a paradox is this when every exhibitor in the cities knows that the Combine is getting the picture on the fifteen per cent arrangement, which nets the producer anywhere from forty-five to one hundred, perhaps a little more, perhaps a little less, for this glorious first run. Is the smaller exhibitor impressed to pay two, three or four hundred for second or third run? He is not. The first run always leaves him cold and he is most likely to say let the Combine have it for the rest of the circuit and when you are all through come to me and we will talk business at Combine prices. We have often wondered why the Independent Exhibitor in buying pictures from the Combine does not offer fifteen per cent for first run. Surely the Combine is sportsmanlike enough to let the other fellow play at the same game it plays at. However, it is worth noting that whenever an Independent Exhibitor buys from the Combine, he is helping the Combine to control the exhibition situation.

(To be continued.)

—RAY LEWIS.



Watch F.B.O. Grow

# We Told You Weeks Ago THAT Broken Laws

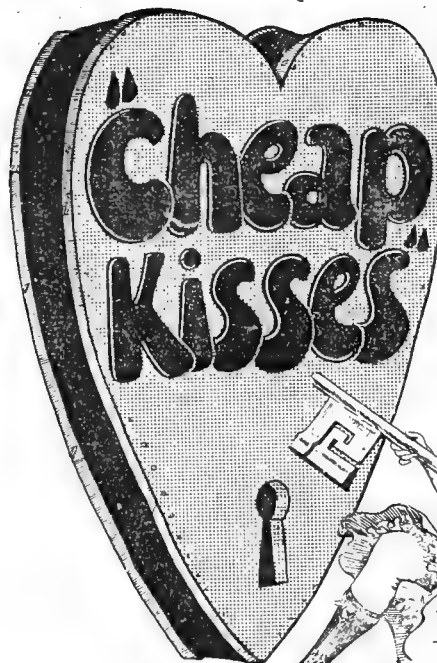
Would be the Box Office Hit of the Season

*Ask the management of Loew's Theatre, Toronto, what kind of business they had week commencing February 16th!*

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Watch F.B.O. Grow

# Pictures in Toronto

By HECTOR CHARLESWORTH

WORDS fail to do justice to the gripping appeal of the naval film "Zeebrugge" which is now being shown in Toronto and which will be seen in all Canadian cities under the direction of an eminent English manager, S. W. Smith, with the official sanction of the British Admiralty. The picture is absolutely unique in that it is a complete reproduction in every detail of one of the most sensational incidents in British naval history. With the enormous development of the possibilities of the motion picture art which has taken place in recent years, representations of historical events on a magnificent scale has become a comparatively common occurrence. But the improvisation of details is left to the imagination of the producer, governed by as much knowledge and historical intuition as he is able to muster. On the other hand, in this film "Zeebrugge" we have a stupendous event re-constructed precisely as it happened, under the supervision of eye-witnesses and participants.

"Zeebrugge" was worth doing not merely for the present generation who read of it at the time it occurred—St. George's Day, April, 1918—and who made attempts more or less successful to visualize the actual scenes, but also for future generations. The Zeebrugge adventure or "raid" will be of interest to naval historians a thousand years hence, because it was the most sensational and successful attempt at channel-blocking in the history of warfare. History records many similar attempts but none embodying enterprise on such a colossal scale; or involving all the resources of modern science in the problems of attack.

The most striking factor about the film itself is the fact that though the Zeebrugge adventure was the result of months of coldly technical calculation and preparation, the events as depicted with absolute accuracy, have all the picturesque thrill of the ancient warfare. The romance of naval fighting was supposed to have vanished with the development of long range guns, but at Zeebrugge, where the great mole which guarded that sinister submarine base was invested by the boarding and hand-to-hand fighting tactics of Nelson's time, romance was revived. The most interesting thing about it was that the battle on the mole itself, where heroism never surpassed was displayed by British marines and seamen, was but a diversion

to cover the main purpose, the sinking of cement-laden hulks at the entrance of the canal from which submarines merged daily to destroy the merchant ships of the allies. These events are presented with a lucidity that is as remarkable as the dramatic interest they make.

Sensational and absorbing as are the scenes which show the actual encounters, an equal thrill is imparted by the earlier pictures which show the necessity for bottling up Zeebrugge and the work of preparation in connection therewith. No one of British blood can witness without a lump in his throat the sea spectacle of the various units assembling from the ports where they had lain hidden to embark on the adventure, answering to the signal for the night "St. George for England"—the slogan of more than a thousand years. The preceding presentation of captured pictures made by German sub-marine officers, showing the sinking of mighty ships by the submersible wolves of the sea, gives a deep tragic perspective to the whole story. Impartially regarded, entirely apart from its historic and patriotic significance "Zeebrugge" is a film so rich in thrills that it makes artificial reproductions of ancient sea-fighting like "The Sea Hawk" and "Captain Blood," pale by comparison. No imaginative tale ever written carries with it such a dynamic element of heroism. The enlightened policy of the British Admiralty in permitting this film to be made as a record for the present and future generations cannot be too highly praised.

\* \* \* \*

The appearance of so gifted an actress as Pola Negri in a filmization of so celebrated a play as Somerset Maugham's "East of Suez" is an event of unusual importance. As the Eurasian girl, Daisy Forbes—half English, half Chinese—she is physically more attractive than in any role she has enacted since coming to America. She is slither—more svelte, more graceful—and the ease with which she handles emotional situations, her instinctive mimetic ability in facial expression, pose and gesture, were never more apparent. Incidentally she, for a change, portrays a chaste heroine. In making Daisy Forbes chaste the maker of the scenario has departed sharply from Maugham's story. He has eliminated one or two important characters altogether and has changed the psychology of others. As the

original story ran, Daisy Forbes was a half-caste of charming characteristics who influenced by a corrupt Asiatic mother, had been driven into evil courses by her anomalous position as a girl who could not obtain decent social recognition from reputable people of either her father's or her mother's race. The most tragic figure was one George Conway whose mistress she had been and who under stress of circumstances permitted a friend to whom he had become attached, Harry Anderson, to marry her, under the illusion that she was a good girl. Subsequently in contemplation of the sorrow he had caused Conway committed suicide and Daisy left her husband and went to live with a wealthy oriental. Conway disappears from the film altogether; instead, a new character George Tevis who has long loved her honorably, is introduced. The husband instead of being a decent fellow at heart, is a brute. The Chinese mother is affectionate and villainous in both versions, but a happy ending is contrived whereby owing to a mix-up in the old lady's poison doses and miscarriages of villainy, both husband and Chinese lover disappear, and Daisy begins a new life with Tevis the man who has always loved her. Though it lacks Maugham's mordant note of tragedy, the film version is effective sentimental melodrama in an exotic atmosphere. Tevis and Anderson, Englishmen of contrasted natures, are artistically acted by Edmund Lowe and Rockliffe Fellows; and Noah Beery makes much of the kindly role of the British Consul. The chief oriental roles are played by Asiatics. The Japanese actor Kamiyama makes a capital villain and Mrs. Wong Wing gives a realistic study of the mother—a role in which the Canadian actress Catherine Proctor made a great hit in the original version.

Agnes Ayres and Pat O'Malley have such wholesome and attractive personalities that they make an effective combination. "To-morrow's Love" is a series of matrimonial misunderstandings such as occur to young married couples only on the stage and screen—a mingling of funny situations with episodes of tense emotion, worked up on the old theme of jealousy. Despite the artificiality of the plot it proves entertaining and ends as all such pieces do with reconciliation. It is efficiency presented by all forces.



## William Johnston, Editor Motion Picture News, Visits F.B.O. Studio Hollywood

**"Human Wreckage" — "The Third Alarm" — "Broken Laws"  
Big First Runs Followed by Programme Pictures  
Of Standard Quality.**

**T**HE well-known editor of the Motion Picture News, while on a visit to Hollywood, had the following comment to make regarding F. B. O. Mr. William Johnston is not alone in his opinion of F. B. O.'s progress. It may interest Mr. Johnston to know that we in Canada have had occasion to discover other important factors in connection with F. B. O. and that is that they are releasing consistently good pictures, that they are increasing their sales weekly and that they are Independent in the fullest meaning of this term. To be Independent in Canada means to be made of the timbre which made the Mayflower episode history. (Editor)

**"F**ROM the United lot we step over to a modern, brown stucco fleet of buildings with F. B. O. in big letters on the roof tops. When here before this was the Robertson-Cole studio and now what a different regime! Nice lot of people these Robertson-Cole folks, I recall, but there was obviously more talk than action, more theory than practice, too much leaping at the moon. Today there's bustle and business. You hear show talk, sales talk; there's a lot of swift movement by people with their feet on the ground.

I don't know of any concern in the business that deserves more credit than this F. B. O. outfit. They took over a concern losing around thirty thousand a week and they made it solvent, made it pay and put it in the sun. And this without more capital! The British owners put in Major Thompson and said now go ahead;

sink or swim. And they are swimming.

First of all I admire their esprit de corps. Joe Schnitzer, head of the works; Harry Berman, Sales Manager; Nat Rothstein, Advertising Manager; Bernie Fineman, production chief; Art Schmidt, Western Sales Manager; the publicity department, Hy Daab and Weed Dickinson; John Russell and Edward Montagne of the writing department, two of the best writing men on the Coast by the way—work with a harmony and spirit good to see.

They have a policy and stick to it. They are not hysterical over first runs. They take them—with pictures like "Human Wreckage," "The Third Alarm," "Broken Laws," but they don't have to depend upon them. They are after the program market—have it all plotted out as definitely as a blue print. There they produce goods that this market wants — action pictures full of exploitation angles. They produce at a figure on which they can sell at a profit.

Then they advertise to beat the band and give their salesmen a large volume of product to handle and bonuses to get the best efforts out of the best men procurable. That's business! No wonder they're succeeding. They're down to bedrock. And it's time for the whole industry to get there, too.

Across the street was hung a banner: "Welcome to Art Schmidt's Crack Division." Preparations are being made for a convention of the salesmen of the western division, and I'll enjoy meeting these fellows. They bring home the bacon.

Miss Ray Lewis,  
Toronto, Ont.

Dear Madam:

I enclose \$6.00 being payment for my subscription due January 1925. You will apply the other \$4.00 in supplying The Digest to two other exhibitors who do not at present subscribe for your paper.

You ask me if I believe the Canadian Picture industry is in need of a Canadian publication. I certainly do believe we need a Canadian paper, proof of which I am enclosing two free subscriptions for somebody.

I quite agree with your editorials and they are bound to help the exhibitor to get a square deal from exchanges.

Yours truly,

(Name withheld upon request)

### Mumps Prevents Quadruplets Or "Four of a Kind"

**Appearing Imperial, St. John**

An unusual feature was to have been staged at the Imperial Theatre lately when an exhibition was to have been given between shows of The Mahoney Quadruplets — the four children born in St. John last Christmas Day. They have been greatly assisted to grow up strong and healthy babies by the Red Cross and other philanthropical organizations and at this, their first public appearance, were to be given further assistance to provide help for the mother. Mumps however, prevented their appearance in public which may be arranged for later.

### Pony Contest, St. John

**Unique Theatre Tie-Up**

A pony contest in connection with the Unique Theatre is being arranged by means of which a fine pony will be given as a prize to some lucky person. Such a contest was held in Halifax in which the theatre linked up with the local stores, tickets being given at the theatre, the merchant's advertising being on the tickets.

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# Pictures in Montreal

By S. MORGAN-POWELL

**M**ONTREAL, February 13.—The practice of showing two feature films at the two principal movie theatres in this city each week has emphasized on a number of occasions the fact that the supply of first-class pictures is far inferior to the demand, and that the policy of competing is, under the circumstances, a suicidal one. For instance, this week the Palace has presented "Janice Meredith" with Marion Davies, while the Capitol has shown Pola Negri in "East of Suez." Either of these pictures is ranked by the exchanges as a first-class feature, and the result is that a period when public patronage is falling off, it is also divided. This, of course, is purely a business matter between the various houses, but as both the Capitol and the Palace are under the same control, it becomes a matter of public speculation why they compete thus, to the obvious disadvantage of both.

Marion Davies at the Palace has a role that must be grateful to portray in that of the heroine of Paul Leicester Ford's popular romance of the American Revolution. In the elaborate costumes of those days, her arresting personality is seen to advantage, and her acting, which has improved greatly since she was first seen in motion pictures, meets most requirements of the story adequately. A cast of unusual strength is seen, and nearly all the outstanding roles are in the hands of artists of established screen popularity and ability—not always one and the same thing, by several thousand miles.

\* \* \* \*

Holbrook Blinn is seen as the unscrupulous Lord Clowes of the book, and gives a polished characterization. Harrison Ford strikes a heroic note in the role of Lord Brereton, and is consistent in his acting. Mr. Joseph Kilgour, a Canadian who was formerly well known in Montreal dramatic circles, was chosen for the part of George Washington, and certainly makes up very closely to the accepted portraits of the famous soldier. George Nash looks convincingly like Lord Howe and Tyrone Power makes a significant figure as General Cornwallis. Helen Lee Worthing has a very small role, but she lends it the distinction that beauty and art can bestow. The Princess Marie de Bourbon, in the role of Marie Antoinette, reveals rare personal charms that might be enhanced by better opportunities. A famous comedienne of the old school, Miss May Vokes, has a role after her own heart as Susie,

a maid, and invests it with no little comedy.

\* \* \* \*

It is, however, more in incident and spectacle that this film impresses, good though the cast undoubtedly is. More than ordinary care has been taken in the enacting of the leading incidents and the climatic moments, and they are both impressive and interesting. For instance there is both drama and poetry in the visualization of Paul Revere's ride, and the historic crossing of the Delaware by Washington and his troops is effectively done. So are the various social functions with magnificent costumes and handsome backgrounds at all times.

If one may criticize the presentation, it would perhaps be more convincing if it leaned a little more accurately towards historic fact. Even American records will serve to prove that the revolutionists did not win every engagement they fought and that all the bravery and all the skill were not on the side of Washington and his army. However, this picture was clearly made to thrill the American public with pride in the beginning of their independence, and we should take it thus, and regard it not as an effort to reproduce history on the screen but rather as a successful attempt to give the American people a pleasing picture of their forefathers hurling British tyranny to the depths. We can afford to smile at the unflinching superiority of the Washingtonian cohorts. They are always so impeccably triumphant.

\* \* \* \*

At the Capitol Madame Pola Negri has the role of an Eurasian, the daughter of a British diplomatic official in China, married to a low caste Chinese woman. (They do these things in the movies, you know, so why not try and believe it to be quite the thing for once?) The story is taken from Somerset Maugham's play and more or less sticks to it in essentials, though there are some variations that would doubtless make Mr. Maugham shudder if he gave them much thought. The principal point of interest is the departure of Mme. Negri from her customary roles of exotic voluptuousness and passionate psychology to a character that must of necessity seem lacking in spirit, a creature made the plaything of fate and shunned by the white people of whom she believed herself to be one until she left the Old Country school and went to Shanghai to find herself an Eurasian.

About this hapless figure there

storms the passion of three men—two Englishmen and one Chinaman. The story is not precisely the sort of tale one would read to the children at bedtime, but thank goodness there are some producers who realize that the screen, far from being primarily or principally a form of entertainment for the young, is mainly patronized by grown-up people and cannot be limited to childish material unless it is to be made a plaything for the nursery only. Miss Negri plays her part with restraint, but not without effective realism, and Edmund Love and Rockliffe Fellows—an Ottawa man—and Noah Beery have the other leading roles and do them full justice.

The action is centred about the conflict between the three men for the affections of the girl, and there are times when it is not a little disillusionising to see the Chinaman persisting in his evil passions, but naturally he should never be allowed to triumph on the screen, and he does not. Whether his conduct and his character are Oriental in any way may safely be left to authorities to determine. (The usual American conception of an Oriental is more amusing than accurate.) The story is given picturesque settings, and Mme. Negri has occasion to wear some truly Oriental costumes of rich color and design. The orchestra plays the music from "Chu Chin Chow," which is by popular consent regarded as the proper thing whenever anything Oriental is set forth.

\* \* \* \*

This week the Palace Theatre is inaugurating its new policy of reduced prices and a change of bill twice weekly. There is apparently no intention of lowering the standard of the films hitherto shown. "Oh, Doctor," is the first picture under the new scheme, and in this both Reginald Denny and the lovely Mary Astor are seen to great advantage. As Mr. Rotsky has been given rather a difficult task since the entry of the Nathanson interests into the Palace administration, it is to be hoped that he will have better scope under the change of plan. Too many instances of a first-class film at the Palace being broken by a first-class film at the Capitol have occurred during the past few months to suggest wholly accidental booking.

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# Vitagraph's Withdrawal From Association Evokes M.P.T.O. Congratulations

**President Albert Smith, Vitagraph, Opposed to Monopoly—Producers and Distributors Should Not Compete With Exhibitors by Running Opposition Theatres.**

TWO outstanding elements of vital concern to the Motion Picture Industry feature the statement of President Albert E. Smith of the Vitagraph Company of America made in connection with the withdrawal of this big producing and distributing organization from the Motion Picture Producers and Distributors of America.

One is the clear and unmistakable declaration that the American public desire and should be supplied only with clean and wholesome pictures. The other is the very definite statement that the Producers and Distributors of pictures should remain out of the Exhibiting field and not compete with the buyers of their own product in the unethical ownership or direction of Theatres in open opposition to Theatre Owners and with ultimate purpose in view of creating a huge monopoly of all divisions of the Motion Picture Industry.

Through the Motion Picture Theatre Owners of America, the position of Theatre Owners on these questions has been made entirely clear for years. Theatre Owners desire only clean and wholesome pictures. From a purely business point of view, this measures up to the greatest advantage to them. Then their primary purpose is to live in peace and concord with their neighbors and though their business activities merit this official and public good will. The Motion Picture Theatre is a community institution and the Theatre Owner a leader in thought and action in his or her own locality. Through the wonderful demonstration powers of the Motion Picture Theatre Screen helpful publicity is being given all of the time to community needs and the complete co-ordination of the public mind is thus brought about and directed along constructive and progressive lines. This is one of the highest purposes of Theatre Owners everywhere and can only be realized fully where the Exhibitor has some personal interest in the locality.

It is therefore manifestly unfair to the public as well as contrary to every honorable American business process to have such important community institutions as Motion Picture Theatres owned and directed by Producers who live in New York and have no interest in the localities where these trust-operated Theatres are conducted. This impairs the community value of the Theatre.

We congratulate President Smith and the Vitagraph Company of Amer-

ica on the position taken on these two vital phases of the Motion Picture business. Clean and wholesome pictures are entirely essential to the success of the business. Theatre Owner operation of Theatres, with the Producing and Distributing divisions performing the functions of making and serving pictures only, as is the case in other lines of American business, is the only honest and honorable line to pursue and will ensure the full and complete community advantage of all theatres to the public.

Large blocks of Theatres are now owned by Producing and Distributing companies. It is such a manufacturer's monopoly of what may be termed the retail division of the business which encourages the presentation of objectionable pictures. Such Theatre Managers, being the mere servants

Schreiber, Ont.  
Feb. 14, 1925.

Miss Ray Lewis, Managing Editor,  
Canadian Moving Picture Digest,  
Toronto, Ont.

Dear Miss Lewis:

Yours of 10th to hand.

Enclosed please find cheque for \$2.00 for Moving Picture Digest.

I certainly think the reviews you publish weekly help to keep the exhibitors posted on the quality of the releases.

It's a great little paper all through and a great help to the small town exhibitors without it we would never know what was going on.

Yours very truly,

ED. WYKES,  
Mgr. Princess Theatre.

of the Producers and Distributor owners, have no option but to present the picture given to them. They must take what their masters offers. By thus securing a means of presenting these objectionable pictures in their own theatres in many of the larger American cities, they force the same pictures on the independent theatre owners or threaten them with the building of other Producer-owned theatres in their territories which will, if carried out, ruin the independent Exhibitor.

Producer-owned Theatres use no independent picture product save in rare emergencies. Through this sinister control and their ability to terrorize and coerce Independent Theatre Owners, they force the latter also to refuse the product of Independent Producers, and thus through these unfair business methods force independent Producers out of business, curtail the supply of independent pictures and fasten more securely on

the Theatre Owners and the American public the products of the Trust studios at times so objectionable in character.

Motion Picture Theatre Owners want only clean and wholesome pictures. They are operating against these unfair Trust producer and producer-owned theatre processes and are sincerely desirous of encouraging every form of independent production where American art and genius will be entirely uncontrolled and unfettered and able to give to America and the world the very best our great cosmopolitan people can supply.

At the coming fifth annual convention of the Motion Picture Theatre Owners of America in Milwaukee, Wisconsin, the week of May 11th, there will be a complete mobilization of all independent Motion Picture forces of the Nation. There we hope to determine definitely upon such new policies as will insure to the public the very best in the Motion Picture art and the complete community and general advantages of the independently owned and operated motion picture theatre and safeguard the people against the trustification of our Industry."

## Two Ottawa Theatres

### Take On New Lease

Two of Ottawa's theatres which have not shown much sign of life during the recent months have taken on new activity. The Russell Theatre, in which Jule and J. J. Allen formerly had a substantial interest, is re-opening under the direction of Wl Green with a varied list of bookings. The Franklin Theatre, under the lease of J. M. Franklin, who is now manager of B. F. Keith's Theatre, Ottawa, also re-opened on February 2 with the presentation of the travel feature, "The Lost Tribe," under the auspices of the Victorian Order of Nurses.

## Ottawa Theatre Enjoying

### Season of Good Business

Business at a number of the leading moving picture houses in Ottawa, Ontario, has been holding up wonderfully well. Ben Stapleton, the pioneer exhibitor of Ottawa, reported on January 30 that the revenue at the Centre Theatre had been steadily increasing during the winter season. Manager Franklin of the B. F. Keith Theatre merely points to the big crowds which throng this theatre every afternoon and night when asked about business conditions. Manager Leonard Bishop of the Regent Theatre, Ottawa, won first prize in the bonus competition which was staged in Eastern Canada by Famous Players Canadian Corporation for the three recent months. Sol. Coplan of the Imperial Theatre is rebuilding the patronage at that house.

# THE EXHIBITOR'S PLACE IN THE SUN

By SYDNEY S. COHEN

*Reprinted from the "Exhibitors' Herald"*

(Continued from issue of Feb. 7th)

**TAINTED WITH BAD FAITH**  
THE fact of the matter is that there cannot be arbitration where the contract, the provisions of which are to be the subject of arbitration, is tainted with bad faith from its very inception. In most instances these so-called boards of arbitration are nothing more than collection agencies, grievance boards, for producers and distributors intended to terrify the small exhibitor and those unacquainted with legal procedure.

They really constitute a clearing house of confidential information from which black lists are compiled in plain defiance not only of business ethics but of the penal laws.

Another unethical function of these boards is the exchange of the private and confidential contractual relations supposed to exist between the distributor and the theatre owner as to prices being paid for film.

## PLAYING WITH FIRE

IT seems to me that this whole situation, as it now exists, is fraught with grave danger for any producing and distributing interests employing these methods. They are sitting on a keg of gun powder and all that is needed for an explosion is the applying of the match. Several requests have been made of the Motion Picture Theatre Owners of America in the course of the past year to apply matches to this gun powder, and even at this time demands are being made to ignite it, but I believe everything possible should be done by all those who really are interested in the progress and advancement of the industry to prevent such a happening. The airing of facts and conditions and unbusinesslike practices in force in our industry before a public tribunal that would follow, cannot be helpful to the industry at large. It would only be putting another weapon into the hands of the enemies of the motion picture and might result in either a congressional investigation or legal action by state or national authorities.

In the Middle West a theatre owner had a dispute with a regional film board. The theatre owner was required to make his submission to the edict of the film board and in case of failure to do so he was openly threatened with a discontinuance of film supply from eight exchange members of the film board. From

eight different film concerns, eight threatening letters were sent him at the same time and substantially in the same language. Here are all the earmarks of a boycott and conspiracy such as are specifically defined as unlawful.

Another case. In one of the exchange centers in the East, the secretary of the film board who prepares the calendar of cases and presents the evidence for the exchange members of the board is also the lawyer for individual state right members of the same board and acts as their collecting agent on a contingency basis. In other words, he gets them going and coming which is indeed a rare achievement for a supposedly disinterested arbitrator. In one recent instance in this same territory where the Motion Picture Theatre Owners of America were asked to intervene, it was found that a legal action had been begun by this lawyer (secretary of the film board) in the supreme court of the state and that no attempt of any kind had been made by him to submit the matter in dispute to arbitration. How can a supposedly neutral officer of a film board represent conflicting interests within the membership of the same board—a question to be asked and answered.

Theatre owners have complained of another feature of present workings of these so called arbitration boards. It often happens that a theatre owner has to travel a considerable distance to attend the sessions of the board. There is his hotel bill, the damage arising from the neglect of his business, not to speak of the worry and inconvenience, loss of time, etc. Now even if he wins his case, he is nevertheless a loser. It seems to me only fair that in all such cases the prevailing party should have the costs and disbursements. It happens too often that the charges framed against a theatre owner are so plainly unwarranted and frivolous as to infer bad faith. Where this appears clearly to be the case, a mere dismissal of the charges is not rendering substantial justice. In such an event the party making the frivolous charges should be held to pay reasonable damages in addition to costs and disbursements. I repeat, that I am heartily in favor of honest arbitration but I am with equal heartiness opposed to one-sided procedure, masquerading as arbitration.

## ANOTHER CLOUD OVER THE SUN

Here too it seems to me I must point to another cloud barring the rays of the sun from the place where the theatre owner stands. It is by no means a small or negligible cloud. I am referring to the utterly unfair and dangerous competition from nontheatrical organizations. The organized theatre owners of America, and I may say all intelligent and progressive theatre owners everywhere, have always favored in every possible way the use of educational films in the proper sphere. They have ever been ready to place their theatres at the disposal of educational shows in the morning hours. We fully recognize the great advantage resulting to the industry at large from the producing and proper showing of educational film, both of a secular and religious character.

In this connection, we cannot close our eyes to the fact that many producer-distributors maintain social departments in their exchanges for the purpose of selling straight dramatic entertainment to nontheatrical organizations of all kinds. Much soliciting and circularizing are done by such departments. It seems to me that such methods violate the first principles of business ethics. Here is the worst kind of discrimination against the theatre owner, who unlike the amateur competitor must pay rent, fees, taxes, licenses, lights, help and whose entire livelihood for himself and those depending upon him is at stake.

Wherever pure drama or comedy or other straight amusement is offered to the public, the persons responsible for the exhibition of same must in all fairness be subject to the same legal regulations and to the same taxation as any theatre owner. The gravest objection to these semi-amateur shows remains to be stated. I am speaking of the imminent danger to health and life, when at such exhibitions the strict safeguards provided by law are constantly omitted. There should be a fireproof enclosed metal booth, a thoroughly competent and duly licensed operator and all those needful precautions which experience has taught us to use. The failure to observe these rules may at any time result in serious loss of life and may give the motion picture entertainment as such a black eye for months and even years.

Countless complaints of this non-theatrical competition have been filed by the Motion Picture Theatre Owners of America with the producers and distributors but no relief has been afforded yet.

(To be continued)



## Stop the Press News

"Zeebrugge" is playing its third week at the Regent Theatre, Toronto, \$1.00 top, capacity business. Mr. S. W. Smith, who has the Canadian rights to this record-making English production, left Tuesday for Ottawa to handle the exploitation for the presentation of "Zeebrugge" at the Regent Theatre, week of Feb. 23rd. The production will be presented under the auspices of His Excellency, Lord Byng, Governor-General of Canada.

The report that English film exchanges are suffering in Nova Scotia because Eastern exhibitors prefer pictures made in the United States can best be answered by drawing the attention of producers to the success achieved by English pictures in Canada which were outstanding in quality. Canada will only too gladly welcome good English productions.

M.P.T.O. Convention, Milwaukee, Wisconsin, May 12th, will make history for Independence.

Dear Sir:

I enclose subscription for which please send me "The Canadian Moving Picture Digest" beginning with the current number.

Yours truly,  
**HEDLEY MATHEWS,**  
Nelson, B.C.

Luncheon meeting of the M.P.T.O. of Canada, Ontario Division, Tues. Feb. 24th, Room G, King Edward Hotel. Are you among the crowd who take the benefits without helping? If so stay away. If you believe in doing your share, of joining in with the glorious Band of Independents, if you believe in what Independence stands for, Freedom of Speech and action according to the Laws of God and Man, come and do your bit.



Jackie Saunders and Jane Wray in F. B. O. "Broken Laws."

Sherbrooke, Que.,  
Feb. 7th, 1925.

Dear Sirs:

In reply to yours of Jan. 14th might say that I believe that The Digest has done a lot of good for exhibitors and hope it will keep up the good work.

Please send me your bill for 1925 subscription and wishing you success, I remain.

Yours very truly,  
**R. L. VALEE,**  
Mgr. Premier and Casino Theatres.

If Cecil De Mille, who has linked up with the Producers' Distributing Corp. of the United States, intends to carry out his promise of Independence, it might be advisable for him to discover how independent is the Canadian branch of this company. Recently Mr. Joe Plowright, who represented the company in Canada for the last four years, gave The Digest a page of advertisement. The Combine has warned certain Exchanges not to advertise in The Digest because The Digest is fighting the monopolization of the Canadian Picture Industry. Mr. Plowright left Canada very suddenly and the story in circulation here is that he was recalled because he advertised in The Digest. How true this is only the Combine and Producers' Distributing Corp. know.

A visit to another new Independent exchange, The Canadian Independent Films Limited, confirmed our faith in Independence. Louis Rosenfeld, heading this exchange, was busy confirming contracts, which were approved on the spot without any red tape or camouflage. "The Midnight Express" is flying through Canada and creating

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Scene from "Broken Laws"

great business wherever shown. This company states it is only one of twenty more equally as good pictures.

"Broken Laws" repeated its Monday big opening at Loew's, Toronto, on Tuesday. The same crowded lobby and line-up on the street, with a policeman endeavoring to "keep the line." Mrs. Wallace Reid is appearing with this new F.B.O. record-breaker.

"I Am The Man," released in Canada by Harry Kaufman, through First National, played the Palace, Montreal last week to excellent business. The star role which is taken by Lionel Barrymore is considered one of the best characterizations which Barrymore has had to portray.

Forest, Feb. 12, 1925.

Moving Picture Digest,  
Toronto, Ont.

Enclosed find order for subscription for Digest.

Yours sincerely,  
**RUNFORD BROS.**  
Kineto Theatre.

The new offices of Preferred Pictures Limited, fourth floor of the Hermant Bldg., Toronto, present as one might say a "very formidable front to the enemy." They look prosperous and glancing over the list of play-dates for "Capital Punishment" and other releases the prosperity atmosphere is genuine.

Archimedes discovered the secret of weighing gold mixed with alloy in his bath-tub. The water he displaced caused him to shout "Eureka, I have found it." Les Whelan, Paramount exploiteer, used a wash-tub in which he did the family washing on the sidewalk in front of his home to help business on "Empty Hands" at the Grand, Lancaster, Pa. Archimedes died a philosopher. Whelan runs the danger of becoming a washing-machine demonstrator. It gave such a nice opportunity for a newspaper heading "Paramount Air Their Dirty Linen," etc.

# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin, but the marriage is opposed by Rosamund's brother, Peter. By repeated insults Peter finally provokes Oliver to threaten murder, and when Oliver's young half-brother, Lionel, kills Peter in an unwitnessed quarrel over a woman suspicion falls on Oliver. Even Rosamund believes him guilty and asks him to explain the trail of blood found leading from the body to his doorway. Feeling bound to protect Lionel, Oliver can do nothing but protest his innocence. But he goes to the justices and asks them to draw up a document attesting to the fact that he bears on his body no mark of recent wound; that therefore the trail of blood, obviously that of the murderer, injured in the encounter, was not his. This document he takes away to hold in readiness until needed.*

*A few weeks later Lionel learns from Jasper Leigh, a pirate sea captain whose ship is lying in the harbor, that the queen has been petitioned to command the justices to bring Oliver to trial. Half crazed with fear that should Oliver clear himself his own implication will follow, Lionel formulates a scheme to get his brother out of the way. He hires Leigh to abduct Oliver and sell him as a galley-slave to the Barbary rovers.*

## CHAPTER VII (continued)

The clock over the stables chimed the hour of eight. Master Lionel shrank back in his chair at the sound. The thing would be doing even now. In his mind he saw it all—saw his brother come running in his eagerness to the gates of Godolphin Court, and then dark forms resolve themselves from the surrounding darkness and fall silently upon him.

Another half hour sat he there. The thing was done by now, and this assurance seemed to quiet him a little.

Then came Nicholas again to babble of some possible mischance having overtaken his master.

"What mischance should have overtaken him?" growled Lionel, as if in scorn of the idea.

"I pray none indeed," replied the servant. "But Sir Oliver lacks not for enemies nowadays, and 'tis scarce safe for he to be abroad after dark."

Master Lionel dismissed the notion contemptuously. For pretences sake he announced that he would wait no longer, whereupon Nicholas brought in his supper and left him again to go and linger about the door, looking out into the night and listening for his master's return. He had paid a visit to the stables and knew that Sir Oliver had gone forth afoot.

Meanwhile Master Lionel must make pretense of eating, though actual eating must have choked him. He smeared his platter, broke claret. Then he, too, feigned a growing anxiety and went to join Nicholas. Thus they spent the weary night, watching for the return of one whom Master Lionel knew would return no more.

At dawn they roused the servants and sent them to scour the countryside and put the news of Sir Oliver's disappearance abroad. Lionel himself rode out to Arwenack to ask Sir John Killigrew bluntly if he knew aught of this matter.

Sir John showed a startled face, but swore readily enough that he had not so much as seen Sir Oliver for days. He was gentle with Lionel, whom he liked, as everybody liked him. The lad was so mild and kindly in his ways; so vastly different from his arrogant overbearing brother, that his virtue shone the more brightly by that contrast.

"I confess it is natural you should come to me," said Sir John. "But my word on it, I have no knowledge of him. It is not my way to beset my enemies in the dark."

"Indeed, indeed, Sir John, I had not supposed it in my heart," replied the afflicted Lionel. "Forgive me that I should have come to ask a question so unworthy. Set it down to my distracted state. I have not been the same man these months, I think since that happening in Godolphin Park. The thing has preyed upon my mind. It is a fearsome burden to know your own brother—though I thank God he is no more than my half-brother—guilty of so foul a deed."

"How?" cried Killigrew, amazed.

"You say that? You believed it yourself?"

Master Lionel looked confused, a look which Sir John entirely misunderstood and interpreted entirely in the young man's favor. And it was thus in and that moment that was sown the generous seed of the friendship that was to spring up between these two men, its roots fertilized by Sir John's pity that one so gentle-natured, so honest, and so upright should be cursed with so villainous a brother.

"I see, I see," he said. And he sighed. "You know that we are daily expecting an order from the Queen to her justices to take the action which hitherto they have refused against your—against Sir Oliver."

He frowned thoughtfully.

"D'ye think Sir Oliver had news of this?"

At once Master Lionel saw the drift of what was in the other's mind.

"I know it," he replied. "Myself I bore it him. But why do you ask?"

"Does it not help us perhaps to understand and explain Sir Oliver's disappearance? God lack! Surely, knowing that, he were a fool to have tarried here, for he would hang beyond all doubt did he stay for the coming of her grace's messengers."

"My God!" said Lionel, staring, "You—you think he is fled then?"

Sir John shrugged.

"What else is to be thought?"

Lionel hung his head.

"What else, indeed?" said he, and took his leave like a man overwrought as indeed he was. He had never considered that so obvious a conclusion must follow upon his work so fully to explain the happening and to set at rest any doubt concerning it.

He returned to Penarrow, and bluntly told Nicholas what Sir John suspected and what he feared must be the true reason of Sir Oliver's disappearance. The servant, however, was none so easy to convince.

"But do ee believe that he done it?" cried Nicholas. "Do ee believe it, Master Lionel?"

There was reproach amounting to horror in the servant's voice.

"God help me, what else can I believe now that he is fled."

Nicholas sided up to him with tightened lips. He set two gnarled fingers on the young man's arm.

"He'm not fled, Master Lionel," he announced with grim impressiveness. "He'm never a turntail. Sir Oliver he don't fear neither man nor devil, and if so be him had killed Master Godolphin, he'd never ha' denied it. Don't ee believe Sir John Killigrew. Sir John ever hated he."

(To be continued)





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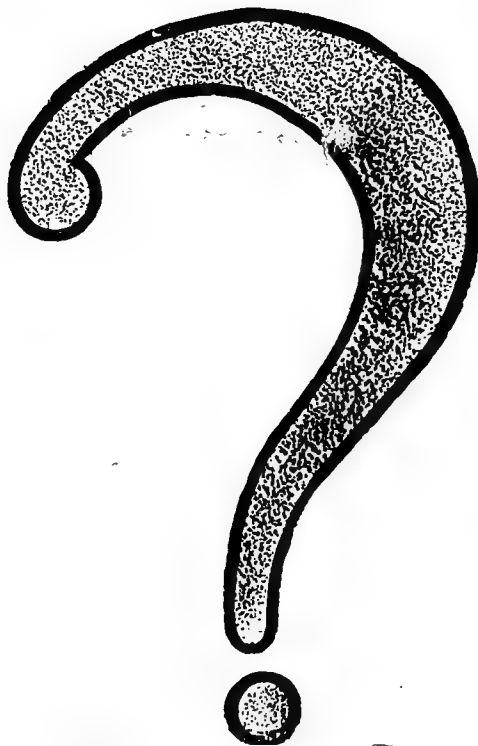
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TORONTO, CANADA

February 21st, 1925

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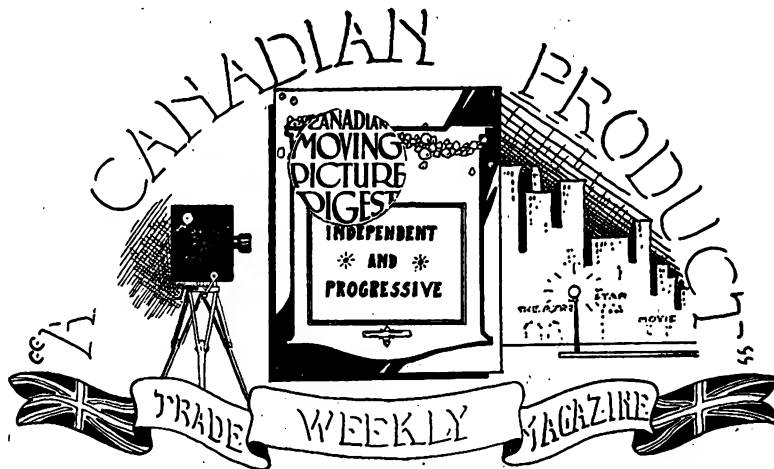
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## **"Emperor Jones"**

IN endeavoring to emphasize the importance of remaining Independent to both Exhibitors and Producers we touched upon the fallacy of the First Run as it is put over in Canada by Producers, who hand their product over to the Combine Theatres with their seating capacity of from fifteen hundred to three thousand and over on a fifteen percent basis, hoping to impress the second and third run exhibitors thereby. It would be interesting and educational for these same Exchanges to listen to some of the gossip which goes on in connection with these First Runs, and how little the exhibitor is impressed. If the picture happens to be big enough to create a phenomenal business the producer manages to get by on his fifteen percent, that is providing the Exchange which is releasing spreads itself on some phenomenal exploitation. If the picture has within it the potentialities of a moderate success, the producer gets for his share, about one third of what he should get if the Combine paid equitable prices and quit gambling with the producers' goods.

I overheard two small schoolboys the other day while in conversation, one said to the other "give me some marbles and I will play you on your chance game," the other little fellow replied, "Go chase yourself; and find your own marbles to play me with." It appears that this infant had more commonsense than is exemplified by the producers who furnish the marbles for the Combine to play a "chance game" with. What is the secret of it all. Intimidation or hypnotism? The Combine appears to have trained its staff to "put the fear of the Combine" in the heart of those with whom they come in contact. Can you imagine such a situation in a British country, or in any white man's land? Men with brains enough to conduct big enterprises are afraid to do business as independents. Declare that they cannot because they have swallowed the propaganda of fear which the Combine has broadcasted.

Did you see the play "Emperor Jones" by Eugene O'Neil? An ignorant but cunning nigger manages to make himself Emperor of a certain island inhabited by blacks and one white man, who has forgotten that he was white. All goes well for the Emperor until "fear" masters him through "the propaganda of fear" which the blacks introduce. "Jones" decides to make a sudden departure, and "fear" having seized upon him, all the primitive superstitions of his race manifest themselves, until he dies a gibbering maniac. "Emperor Jones," starts out with a military regalia, spurs and top boots, all the pomp which goes with power. He commands by the ring of a bell. When opposition to his will manifests itself, the servants one by one disappear, but he comforts himself by declaring that they are negligent or lazy. Gradually he connects the beating of the drums as a sign of death; and their departure as a sign that the

signal is for him. First the spurs go, then the military coat, next the boots, next his shirt and so on until he stands as he was created, while fear still holds reign, until from his lofty estate of standing upright, he slinks through the woods on hands and knees, less than the beasts for that is their natural estate and environment.

The lesson contained in this powerful drama is obvious. Fear is Man's destroyer. It is latent in every man, seeking to become his master if he but bend his will to its rule. "Emperor Jones," by the power of will made himself an Emperor, ruled with an autocracy that seldom occurs in the rule of those who are born to greatness and rule; and yet underneath all this "bullying" was man's first enemy, "fear." It was only necessary for some one to have "called the Emperor's bluff" to have touched a vulnerable spot. Especially was this Emperor susceptible since his rule was cruel, unfair, unjust. He knew that were he to receive only a portion of the evil which he had allotted to others that death would be his reward. He had no sustaining power of having played the game fair and square and taking from Life what it had to give him without fear.

In Canada the fear of the Combine appears to have overwhelmed, not only the exhibitors but the Exchanges. Fear of what? Losing a little money? If these Exchanges and Exhibitors who are constantly living in this state of subjection would only call the "bluff of the Combine," they would find it reduced to the state of "Emperor Jones," down on its knees, praying and crying for mercy. If the exhibitors and exchanges allow themselves to become gradually weakened by the "fear of the Combine," they eventually will be down on their knees praying to be allowed to make a living. Nice future to contemplate for white men. Worth all the hard work you have gone through, all the money you have invested to build up your business. Makes one feel great, proud of one's intelligence, strength of character to be such weaklings. Might as well enter upon a stage of devolution, and become a jelly-fish, having no need of a backbone, why retain one?

We salute you Emperor Jones Combine, you have certainly established a rule which will make you or break you. But I know that you will break, because you are all wrong; and when men see the light, they are not likely to relish darkness. When men see you stripped of your military coat, your spurs, riding boots, when men see you naked they will realize that you are less than the dust, that you symbolize fear, and that they can rise beyond your power. Incidentally exhibitors remember that you are responsible for the regalia of "Emperor Jones," now commence to strip him.

—RAY LEWIS.

(To be continued)

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# THE EXHIBITOR'S PLACE IN THE SUN

By SYDNEY S. COHEN

*Reprinted from the "Exhibitors' Herald"*

(Continued from issue of Feb. 14th)

A particularly flagrant case may be mentioned here to illustrate the injustices to the theatre owner. In a small town in Ohio, the local high school was furnished with current first run feature pictures strictly dramatic in character at prices much below the rental asked of the theatre owner. The high school in question advertised its programs in windows, had cards printed, etc. Of course, they had no "overhead" like the theatre owner.

How short sighted is the exchange or producing or distributing company that countenances such a practice I will point out later on.

I have endeavored to summarize as briefly and as pointedly as possible the major obstructions that stand between the theatre owner and his rightful place in the sun.

There is one subject, however, which cannot be left out in any, even the most concise summary. I am alluding to percentage booking. There is probably no other problem in the industry which more vitally interests both the producer and the theatre owner. If conditions in our industry were normal and mutual, I should say that in theory at least playing pictures on percentage impresses one as a sound practice. Unfortunately, conditions in our industry are so distinctly abnormal and lacking in mutuality that percentage playing and practice is unsound and unfair and most decidedly detrimental to the best interests of the theatre owner. Percentage playing as practiced at present, serves only as a source of information to

competing producer-distributor-exhibitor concerns of good locations for new theatres.

Where the distributor asks a guarantee plus a percentage from the theatre owner, the guarantee is as much, if not more, than what the rental could ever be under any circumstances. Such a system is not entitled to be called percentage playing, because percentage playing implies or should imply a manner of partnership. In the scheme which demands a guarantee plus a percentage, one of the parties i. e., the distributor is absolutely assured of a profit. The theatre owner who submits to such terms is beyond my comprehension. I consider this one of the most vicious practices in the industry. There is no picture in my opinion that would justify the acceptance of any such stranglehold terms as required by the guarantee plus percentage method.

## PIRACY vs. NAVIGATION

"**B**USINESS" of that sort is what piracy is to navigation. The most shocking aspect of this "Percentage by piracy" I find in the heavy risks put on the shoulders of the theatre owner. While the distributor is bound to win and therefore take no chance of any kind, the theatre owner is taking extraordinary chances. He gambles with the weatherman, (who has many times been responsible for fatal rows of empty seats,) he gambles with local conditions, current counter attractions in the community, general business conditions, and a hundred other uncertainties. If per-

centage booking of this kind is gambling then the theatre owner is the reckless plunger, while the producer or distributor plays the part of the "sure-thing" gambler. The former takes all the risks. If there are any profits most of them are absorbed by the latter. It is a villainous arrangement which should not be tolerated and against which we should set our faces like flint.

## DIGGING HIS OWN GRAVE

**E**VERY theatre owner who yields to this sort of temptation (guarantees plus percentage) is helping to dig his own grave. It is he and he alone who is responsible for the fame of the stars. He has built up their reputation by advertising them and constantly introducing them to his public. He does not need any individual star or director to stay in business. He has his choice among many of them. There are dozens of them, that can be raised up or pulled down by the action of the theatre owner. It seems to me that is time for the theatre owner to wake up to this situation and to realize that they control it in a very large measure. Why encourage such stars as are inclined to be grasping and ungrateful? In figuring up the rental for stars, etc., to theatre owners, it should not be forgotten that there are powerful equities on their side as the creators of the popularity of the stars, etc. Where these equities are utterly ignored, the theatre owner ought to retort in kind.

If the theatre owners will follow the rule of common sense and self-preservation, they can stop these stars from killing the "goose that lays the golden egg." That is exactly what these short sighted exploiters seem bound to achieve.

(To be continued)

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# Pictures in Toronto

By HECTOR CHARLESWORTH

"He Who Gets Slapped" is a most interesting, well produced and well acted film drama despite the fact that it is absurd to call it a true filmization of Leonid Andreyev's mordant tragedy of the same name. Victor Seastrom the Swedish director has merely taken a few hints from the original play and worked them up by an entirely different system of development leading to an absolutely dissimilar denouement. He has dispensed with some of the important characters of Andreyev's play; and changed the outlines of others to suit his purposes. Thus "He" as it was known in Russia, (the rest of the title being an invention of the producers of the New York Theatre Guild) becomes an emotional melodrama with a happy ending for the little heroine, instead of grim, ironic polemic on the futility of existence. Mr. Seastrom gives "He," who was anonymous in the spoken tragedy, a name, Paul Beaumont; and the major part of his play is a development of episodes hinted at or left to the imagination by Andreyev. But to those unfamiliar with the original, and these constitute 99 per cent at least of the audiences that will see it,) it is vital, picturesque and absorbing. Mr. Seastrom rolls into one the characters of the baron who betrayed "He" and the gross satyr who tries to purchase the lovely young bare-back rider for his bride. As the baron has certain attractions for women the prospective fate of the girl becomes less appalling than if she were to be handed over to the bloated beast conceived by Andreyev. Mr. Seastrom also makes "He" active and ingenious in achieving the punishment of his enemies whereas the Russian playwright let Fate punish them. "He" in the original poisoned Consuela to save her from a life of unhappiness, and died with her dreaming of an Elysium of either happiness or at worst nothingness, with her. But Mr. Seastrom was perhaps right in thinking that the motion picture public is hardly ripe for so subtle an idea. Some of the new episodes devised by him are remarkably picturesque, as for instance, the disgrace of Beaumont before the French Academy, and the burlesque scene "He" devises, when he buries himself as a circus clown. When I read of the introduction of the uncaged lion at the end I was appalled at the crudeness of the idea in such a context, but on seeing it found it

quite plausible. The story is really carried by the genius of Lon Chaney, a master of intense pathos, who could extract tears from a statue, and who also possesses a rare quality of dignity. In the hands of John Gilbert, Andreyev's cold, conceited circus rider becomes a more attractive being. Norma Shearer, the Montreal girl who plays Consuela, is not only the most beautiful woman on the screen (in my opinion) but a touching and convincing actress, though the part gives one no chance to estimate her emotional powers. Tully Marshall as her shabby and crooked father gives a brilliant characterization and Marc McDermott is impressive as the libertine, Baron Regnard.

\* \* \* \*

I trust that no one will assume that anyone can be a successful movie actor, because of the remarkable achievements of the police dog, Peter the Great, who plays the title role in "The Silent Accuser." All of us who are dog lovers are aware that some dogs make better use of the limited mental resources allotted them by nature than most men do of their infinitely greater cerebral equipment. But there are few dogs who can be disciplined to go through their paces and do what is necessary to illuminate a story so successfully as this wonderful beast. The plot centres around a murder of which Peter is the only eye-witness and he proves an active agent not only in saving the wrongly accused hero but in detecting the real culprit. The scene of the story is South America which permits the romantic accessories; and the element of plausibility has been rather cleverly created, to which the speed of the action contributes. Peter's human associates are well worthy of him. Eleanor Boardman is as usual attractive as the ingenuous heroine, and Raymond McKee and Earl Metcalfe effective in the chief masculine roles.

\* \* \* \*

To some of us old-timers the very title "Deadwood Coach" arouses romantic memories of youth; for though one may not recall the days when it ran the gauntlet of hostile Indians and white desperadoes on the Western plains, a good many of us saw it after Buffalo Bill bought the original vehicle and took it around the country with his wild west show, staging under the big-top just such episodes as are now to be seen in the

film which bears that name. Like "A Sainted Devil" this play possesses a hero whose unlawful deeds have an "alibi" in the usage he has received. His father has been killed and he has been swindled. Consequently he takes to outlawry but his heart is in the right place and he becomes a useful member of society assisting in the preservation of law and order. This character is nicknamed "The Orphan," valiantly and attractively played by Tom Mix. George Bancroft is picturesque and effective as the villainous Tex Wilson and Doris May an attractive sweetheart. As it is necessary in a film of the old days on the plains uncommonly good horsemanship is displayed by many members of the cast.

Virginia Valli has travelled far since she was one of Mr. Zeigfeld's most sumptuous American Beauties in the "Follies." There is something very wholesome and ingratiating about her whatever she does and plenty of verve in her acting. In association with that artistic actor Percy Marmont she makes the filmization of Mary Roberts Rinehart's well known novel "K-The Unknown" entertaining. The story is a highly ingenious one dealing with the opportunities, hazards and problems that confront a surgeon who lets private considerations interfere with the machine-like routine of his profession; and has many elements of novelty.

That the old successes of the "ten-twenty-and-thirty" houses which were driven out by motion pictures becomes effective when translated to the newer medium has been shown again and again. Thus we now have the speedy old thriller "The Midnight Express" with the villain still pursuing and hero and heroine triumphant after many misadventures. The talented Elaine Hammerstein manages to be convincing in exciting scenes and William Haines is excellent as the youth who reforms under her influence. The sensations, especially the train wreck, run smoothly.

The Executive Board of the International Alliance of Stage Employees and Moving Picture Operators of the United States and Canada warns members that there will be no jobs available in New York for those who belong to outside locals.

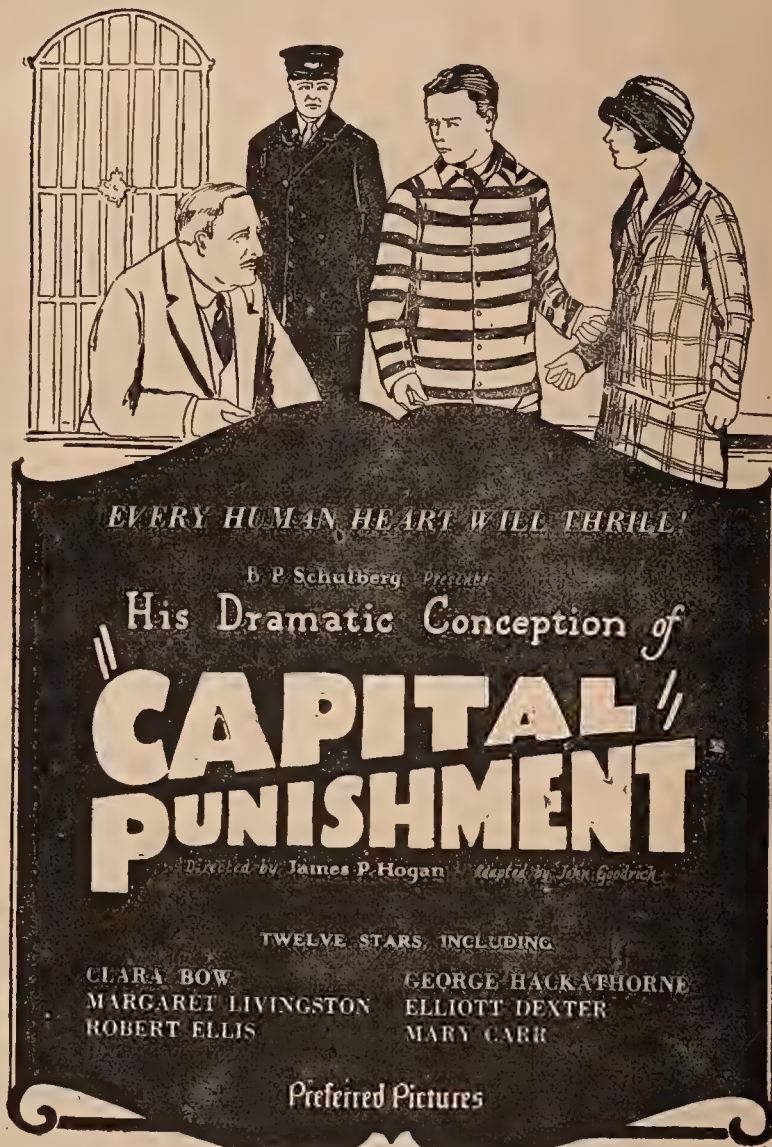


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REASON  
DEAD PICTURES PAY NO DIVIDENDS!**

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Three Week's Run  
**Cameo-Broadway**  
Feb. 15th,  
New York

Opens  
**His Majesty's**  
Theatre  
Montreal  
March 1st - 7th

Opens  
**Franklin Theatre**  
Ottawa  
Feb. 28th - Mar. 6th



—  
**Don't  
Miss  
This  
One**  
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**"CAPITAL PUNISHMENT"**

*Booked in Every City Throughout Ontario and Quebec*  
**READY FOR RELEASE THROUGHOUT CANADA**

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*Ready for Immediate Release*

**"PARASITES" - Piccadilly - New York**  
*Week Feb. 15th*

**"TRIFLERS" - Broadway - New York**  
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Three PREFERRED in Three New York  
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---

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**"Faint Perfume" - - "My Lady's Lips"**

**"When a Woman Reaches Forty"**

**YOUR SUCCESS IS OUR SUCCESS—WE STAND  
FOR THE INDEPENDENT EXHIBITOR—DO YOU?**

**Our Motto "Live and Let Live"**

## URES LIMITED

12 ALBEE BLDG., MAYOR ST., MONTREAL



# Preferred Pictures Limited Establishes Itself Permanently in Canada

**Representative Citizens of Canada as Officers, Well-Known Stars,  
Producers, Authors, Directors.**

**Motto "Live And Let Live."  
Flying the Banner of  
Independence.**

WHEN George Jeffrey was interviewed by The Digest he said "I am here to stay, because I have the goods." The goods indicates "good pictures" and the Independent exhibitors in Canada certainly welcome product that is good.

Preferred Pictures Limited is another new Independent exchange in Canada. Their line-up of releases shows promise. Three of their first group of pictures played three Broadway houses same week, namely, "Capital Punishment," "Triflers" and "Parasites." In Canada "Capital Punishment" opens His Majesty's Theatre, Montreal, week of March 1st, and Franklin Theatre, Ottawa, week of Feb. 28. It has been booked in every key centre throughout Quebec and Ontario.

At one time in Canada we had about twelve flourishing Independent exchanges. Mr. Jeffrey believes this time is again ripe; and that the Independent Exhibitor in Canada can support Independence so that all concerned may show a profit. Mr. Jeffrey is the managing director of Preferred Pictures Limited and Canada is not a new field for him, having been general manager for the Al Lichtman Corporation and recently special representative of Universal Picture Corporation. Mr. F. R. Lennon of Toronto, is also director and sales manager of the company. Mr. Lennon needs no introduction as he is well-known throughout the trade in Canada. The secretary-treasurer, Mr. Samuel Sternberg, has had many years of financial training and is also no stranger to Canada. President

W. A. Summerville has a record which names him "go-getter," "square two-handed fighter." For the past four years he has represented Ward One in the Toronto City Council and has been for many years allied with the building and contracting trades. This year Ald. Summerville was returned to public office by acclamation. He is at present a member of the Toronto Real Estate Board, director on the Canadian Exhibition Board, a member of the Kiwanis Club and many other civic as well as special and fraternal orders. In 1924 Ald. Summerville was Chairman of the Property Committee. The Prince of Wales Theatre on Danforth Avenue is one of the most popular and successful suburban houses in Toronto. Last year the profits were said to be about \$33,000 and a dividend of 8 per cent. is payable in April. Ald. Summerville became interested in an Independent exchange through certain experiences he has recently encountered in connection with his theatre. As an Independent theatre owner with Combine opposition, he has managed to make his theatre pay dividends by playing Independent product, this in spite of terrific and concentrated opposition. Ald. Summerville is Vice-President of the M. P. T. O. of Canada, Ontario Division, and one of its most enthusiastic supporters. Mr. Tom MacGuire, brother of Toronto's recent Mayor, is Vice-President. Mr. Harry Clayton of Toronto, a Director, is well-known in commercial circles having successfully managed the various enterprises with which his name has become associated.

Well-known authors, stars and producers in conjunction with a picked executive should send this company "over the top" and establish it permanently in Canada.

ample of this type of advertising was seen in the following:

"Just to make you curious, I am not going to advertise the name of our next attraction. It's a picture that I have seen and I can promise that you will affirm that it is immense after you leave the theatre—the finest piece of acting and producing you have ever witnessed.

"The star is one whom you all swear by, if box office receipts mean anything. The story . . . no, I won't even tell you the story. But if you are interested, read the theatre page of this newspaper tomorrow morning and evening and obey that impulse. (Signed) Leonard Bishop, Manager."

## AT LIBERTY

Projectionist — 14 years' experience Powers or Simplex—Good on Banners and Brush work. Thorough all round man and a business getter

Box 9 Digest.

## St. John Opera House Still Playing Drama

The St. John Opera House is still given over to speaking plays and is as popular as ever. Mr. F. G. Spencer has a very fine company there in the Carroll Players and they are giving a splendid list of plays. Mr. A. L. Gaudet manager looks after everyone and the entire atmosphere of the theatre reflects the care and attention given it. Recently an Elk's Night was held when members of that Order formed a large part of the audience. Specialties were given between the acts arranged by the Elks and the leading lady of the Carroll Players, Miss Nancy Duncan, was presented with a bouquet.

The Westfield Country Club, of which Mr. Spencer is a member, attended the first performance of "The Fool" and to close an enjoyable evening were Mr. Spencer's guests at the Venetian Gardens where dancing was enjoyed.

## Staff First National Move To Educational Offices

Mr. William Melody and his staff have made the move from the offices of the Associated First National on Union Street to those of the Canadian Educational and are established there subsequent to the amalgamation of the two companies. Mr. Samuel Jacobs remains with the company in charge of Sales of Canadian Educational and Mr. Harry Decker is still Sales Representative for F. B. O.

## "He Who Gets Slapped" Regent, Ottawa

For the presentation of "He Who Gets Slapped" at the Regent Theatre, Ottawa, Ontario, starting February 7, Manager Leonard Bishop employed the personal form of newspaper display advertising to put over his story of the feature. The advertisements came in the style of conversational statements in two column measure and signed by the manager. An ex-

## WANTED

Experienced Show Man of 12 years experience wants Moving Picture Theatre of four or five hundred seats. Would consider nothing shorter than five or ten years lease. Give all particulars as to capacity, population of town or city, and equipment by first letter. Reply G. F. FLOYD, 94 ST. CATHERINE ST. WEST — MONTREAL, QUE.

# Pictures in Montreal

By S. MORGAN-POWELL

**M**ONTREAL, February 19.—There are several pictures shown this week that possess attractive qualities, though nothing of outstanding merit, in regard to either action or story. The weather, or the public disinclination to be shown a series of routine film dramas, has resulted in a very heavy decline in business at nearly all the motion picture houses, and the advent of good comedy this week will doubtless come as a very great relief to the house managers, to say nothing of the directors who look to these houses for revenue with which to please their shareholders.

"Lord Chumley," at the Capitol, amuses because it departs from the usual American idea of an English aristocrat—on the screen stage. The central character who gives his name to the film is not the type we have been in the habit of seeing on the silver sheet in the past. He actually has some brains. He is stamped by the usual externals, of course—spats, stick, silk hat, morning coat and fatuous smile. But when action is required of him, he is, to use a delightful American idiom, "there with the goods."

\* \* \* \*

It is a story of some stolen coast defence plans. They are entrusted to a young lieutenant — this apparently being the way in the American Navy with documents of such supreme importance. Equally simple, the young lieutenant with the invaluable plans is easily vamped by a charming young Chinese-American actress who is making a hit on the screen, Anna May Wong—and he awakens one morning, as is the custom with these young American lieutenants to whom are entrusted priceless American State secrets to carry around with them, in a strange hotel with a headache and the end of his watch-chain, but no plans.

Enter the resourceful Chumley. It is known that he has once been in the British Secret Service. Obviously, therefore, he must be THE one man in the entire U.S.A. to whom the work of recovering the plans ought to be, and naturally would be, entrusted. He does the job—he does it well. But why should the producers of this particular film steal as an idea from a picture shown a short time ago, and have the gay Lord take refuge upon a buoy which is being used as a target by American war-

ships, who miraculously fail to hit it — and thus spare the life of the blooming British peer, by jove! There is a jewelled garter episode over which we are frankly curious, for we suspect the censors of having enjoyed that little incident all by themselves and then eliminated it lest the general public should share their enjoyment.

\* \* \* \*

However, there you are. A highly improbable, but also a highly amusing story, well enough enacted by Raymond Griffith as Lord Chumley, by May Wong as the adventuress, by Viola Dana as the trusting sweetheart, and by Theodore Roberts in the role of the irate sea-dog parent of the erring young lieutenant.

\* \* \* \*

At the Palace they are showing "Frivolous Sal." Here is a tale of the Wild West while it was still a trifle wild, and before the taming influence of the movies had robbed it of all picturesqueness save what innocent people find in the screen caricatures of what it never could have been.

Frivolous Sal is, of course, an orphan. They are so much more appealing thus. She is the daughter of the principal proprietor of the main bar and gambling saloon in the mining town where this wild and woolly tale is laid. To her comes from New York a broken-down actor with a craze for cards, a liking for liquor, and an eye for a pretty girl. Romance develops, and the actor's young son arrives unexpectedly on the scene on the night of his father's wedding to the orphan girl. There is plenty of adventure of the red-blooded variety, (blueblooded adventure is reserved for a different sort of film, of course) — and the thrills are of a very thrillsome character indeed, particularly one depicting an imaginary struggle hundreds of feet in the air, in an aerial ore carrier, with the plunging to grisly death of the combatants before the very eyes of the thrilled spectators, who certainly get their money's worth of apprehensive gooseflesh.

The action, such as it is, may be said to be adequately portrayed by Mae Busch as the lady in the case—emotional and disingenuous, as the situation requires; Eugene O'Brien as the actor gent, a very human characterization; Tom Santschi as the faithful friend of the frivolous Sal, a manly figure; and Ben Alexander, a

boy actor, in the role of Keene's son. The last-named is easily the feature artist of the cast, and his work gives great promise of big things, if only he can be provided with natural roles and his head is not turned too soon by the slush that will be handed out to him by the so-called critics of the movies at Hollywood and elsewhere in the pay of the movie producers.

**"Teach your dollars  
to have more sense."**

**Why not benefit by letting us  
supply you with advertising at  
reduced rates?**

**EXHIBITORS' SUPPLY  
& SIGN EXCHANGE**

222 Victoria St.

Toronto

At Loew's "The Dixie Handicap," a typical American racing film, with plenty of characteristic types and the customary vision of horse's heads, will please those who imagine themselves sportsmen because they put a dollar on a horse they have never seen at some secret bookie's haunt in a corner cigar store. At the Imperial "The Midnight Express," a solid melodrama of the olden type, with Elaine Hammerstein doing the heroine stuff and William Haynes as the hero, provides thrills for the easygoing folk who feel that pictures which make them think are a bore. The Strand has a couple of films. "Those Who Judge," an alleged society drama, in which the portraits of society are as unreal and as stilted as the acting and personality of Patsy Ruth Miller is delightful and alluring; and "Troubles of a Bride," a film frankly designed to provoke laughter by its unrealities.

\* \* \* \*

The censor board has just condemned "Chu Chin Chow" for the second time. This film is an English film, has been passed by every other board of censors in the Dominion, and is a pictorial version of a musical play that has the world's record for a long run and has been shown without protest and with enormous public endorsement in almost every civilized city in the world. But we must have our morals protected for us in this metropolis of innocence and police-protected red light districts. Hence the action of the Board.

There may be a question of action in restraint of trade yet created over the bullet-headed policy of our immaculate Three who run the censorship and ruin the films. The sooner the better, for all concerned.

*Before Buying Pictures Read The Digest Advertising Pages.*



## New Canadian Exchange Succeeds Putting Over Three Successes

**"Wee MacGregor's Sweetheart," "Racing For Life," "Midnight Express" Proving Popular With Public.**

Canadian Independent Films Limited, one of Canada's Independent new exchanges, appear to be registering a succession of hits with the pictures it has brought into Canada for release. This company has pledged itself as an Independent for Independents and it will be interesting to watch how successful Independence can be. "The Midnight Express" is being booked up rapidly across Canada; and the reports are that it is proving most successful from the box-office standpoint. "Wee MacGregor's Sweetheart" again introduces that most clever English star, Betty Balfour, in a story which should especially appeal to Canada. "Racing For Life" is another of the first releases of this company and is said to be a thrilling drama. Those who remember how thrilling and entertaining "The Battling Fool" was should

welcome the arrival of the second Perfection picture, "Racing For Life" featuring Eva Novak and William Fairbanks.

The producers are said to have left no effort slip by to make the entire series of Perfection Pictures truly entertaining, with the punch and human interest that the public likes to see.

In "Racing For Life" Fairbanks contributes some real dramatic acting as well as a number of thrills that will hold you in suspense until the very end. His racing to a championship is one of the most notable screen spectacles recently filmed, it is said. Many Fairbanks fans will be glad to see him again with his usually appealing stunts.

Eva Novak, who plays the leading lady, is said to give a superb performance, once more supplying ample reason why she has become a favorite in filmdom.

## Exhibitors Helping the Octopus Absorb Theatres and Product

**Independent Producers, Trade Papers, M.P.T.O. Sound Warning.**

Some of the Exhibitors and Exchanges in Canada, presumably Independent, who have been watching the fight The Digest has been putting up to maintain an "open door" policy in the Canadian Picture Industry may have felt that The Digest was hysterical and an alarmist. At last we will be able to prove to these that the warnings of a few years have been prophetic in that to-day Producers and other Trade Papers are endeavoring to awaken those who are yet Independent to a realization of their danger. Read your Trade papers today as you have never done. For even publishers of papers realize that when the Combine gets control the death of all Independence will occur. There will be no free speech. The papers which refuse to be the mouth-piece of the Combine will wiped out, for there will be no Independent Exhibitor left to subscribe and no Independent Producers left to advertise. In fact the Combine will have no need of Trade publications since it will make pictures for its own theatres only. Vitagraph saw danger and said so, fearlessly. Thank God for Vitagraph it makes one feel that there is some honour in our business after all. Wm. Johnston, Editor of

the Motion Picture News in the issue of Feb. 7th, sounds a warning. It might be interesting to note that in Toronto Mr. J. C. Brady of the Madison Theatre as far back as seven years ago warned the Exhibitors that the Combine had been born and not to feed it. The following statement from Mr. Joe Brandt, president of the C. B. C. Film Sales Co., is interesting. (Editor)

**"T**HERE is really no difference between the operations of the old Patents Company and the so-called menace of the industry today," Mr. Brandt announces. "In those days the producers were lined up just as strong as they are today. There were Biograph, Vitagraph, Kalem, Joseph Engel, Mark Dintenfass, Selig and Lubin as the 'big boys,' and Laemmle, Powers, Ed Porter, Ad Kissel, Edwin Thannhauser, Charlie Bauman and a few others were on the other side of the fence, with the Independents.

"Reviewing their activities," continues Mr. Brandt, "we recall how the 'Big Boys' decided they could work a 'squeeze play' with the little fellows, so they organized the Patents Company. In one way the old group worked differently than the new group

today. They issued licenses to control theatres. Today the 'Big Boys' are buying theatres everywhere and tying up circuits. It's just another squeeze play in a more polished form.

"The Independents of old had a big battle on hand. So they formed the Motion Pictures Sales Company to present an organized, solid front. Today the Independents are associated to accomplish the same thing—to bust up the trust—and to keep Independent doors open by preventing the throttling of the industry.

"In those days the Independents did not realize the power of an octopus using his tentacles to crush the weak exhibitor. They do not realize it well enough today. But we of the old school who have felt its former squeeze until shouts became mere whispers, see grave danger in permitting the birth of another octopus getting entrenched in our midst.

"During the old Patents Company career, many exhibitors were foolish enough to create patronage for the trust and when it was established the 'Big Boys' dictated prices, named conditions under which they could get pictures, and dictated what the exhibitor must do to be saved. Exhibitors who do not appreciate this danger today are also blazing the trail for organized monopoly. Old exhibitors will recall how they frequently woke up to find their competitors running the trade-marked pictures they had created a demand for. The recent experience of a Toledo exhibitor is noteworthy. He created a patronage for a certain trade-marked picture and when the 'Big Boys' wanted to favor an opposition house, he was forced out of business. He forgot that he was building up his clientele with pictures and not with prestige of his house or his personality.

"A prominent Providence exhibitor has just gone through the same bitter experience. But he wasn't put out of business because he was able to secure good Independent pictures. Today he is glad of the change because he claims the new pictures please his patrons better. What would he have done if there were no Independent pictures?

"The evils of today are merely a repetition of history. Independents need a leader who will make the exhibitors realize that united action is necessary if they do not want to be forced to the wall.

"De Mille has left the fold, Vitagraph has tired of tyrant rule and others will soon follow to join the Independent ranks. If they stick for their necessary principles they will keep the door of competition open and offer the Independent exhibitors a square deal all around."

# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin, but the marriage is opposed by Rosamund's brother, Peter, and her guardian, Sir John Killigrew. By repeated insults Peter finally provokes Oliver to threaten murder; and when Oliver's young half-brother, Lionel, kills Peter in a quarrel suspicion falls on Oliver. Even Rosamund believes him guilty, and asks him to explain the trail of blood found leading from the body to his doorway. Desiring to protect Lionel, Oliver can do nothing but protest his innocence. But he goes to the justices and asks them to draw up a document attesting to the fact that he bears on his body no mark of recent wound; that therefore the trail of blood, obviously that of a wounded murderer, was not his. This document he takes home, to hold in readiness until needed.*

*A few weeks later Lionel learns from Jasper Leigh, a pirate sea captain, that the queen has been petitioned to command the justices to bring Oliver to trial. Half-crazed with fear that Oliver will reveal the truth, Lionel hires Leigh to abduct him and sell him as a galley-slave to the Barbary rovers. With Oliver's disappearance all doubt of his guilt is dispelled. The assumption is that he has fled to escape trial.*

## CHAPTER VII (Continued)

But in all that countryside the servant was the only one to hold this view. If a doubt had lingered anywhere of Sir Oliver's guilt that doubt was not dispelled by this flight of his before the approach of the expected orders from the Queen.

Later that day came Captain Leigh to Penarrow inquiring for Sir Oliver.

Nicholas brought word of his presence and his inquiry to Master Lionel, who bade him to be admitted.

The thick-set little seaman rolled in on his bowed legs, and leered at his employer when they were alone.

"He's snug and safe aboard," he announced. "The thing were done as clean as peeling an apple, and so quiet."

"Why did you ask for him?" quoth Master Lionel.

"Why?" Jasper leered again. "My

business was with him. There was some talk between us of him going a voyage with me. I've heard the gossip over at Smithick. This will fit in with it." He laid that finger of his to his nose. "Trust me to help a sound tale along. 'Twere a clumsy business to come here asking for you, sir. Ye'll know how to account for my visit."

Lionel paid him the price agreed and dismissed him upon receiving the assurance that the Swallow would put to sea upon the next tide.

When it became known that Sir Oliver had been in treaty with Master Leigh for a passage overseas, and that it was but on that account that Master Leigh had tarried in that haven, even Nicholas began to doubt.

Gradually Lionel recovered his tranquillity as the days flowed on. What was done was done, and in any case, being now beyond recall, there was no profit in repining. He never knew how fortune aided him, as fortune will sometimes aid a villain. The royal pursuivants arrived some six days later, and Master Baine was the recipient of a curt summons to render himself to London, there to account for his breach of trust in having refused to perform his sworn duty. Had Sir Andrew Flack but survived the chill that had carried him off a month ago, Master Justice Baine would have made short work of the accusation lodged against him.

As it was, when he urged the positive knowledge he possessed, and told them how he made the examination to which Sir Oliver had voluntarily submitted, his single word carried no slightest conviction. Not for a moment was it supposed that this was aught but the subterfuge of one who had been lax in his duty and who sought to save himself from the consequences of that laxity. And the fact that he cited as his fellow-witness a gentleman now deceased but served to confirm his judges in this opinion. He was deposed from his office and subjected to a heavy fine, and there the matter ended, for the hue-and-cry that was afoot entirely failed to discover any trace of the missing Sir Oliver.

For Master Lionel a new existence set in from that day. Looked upon

as one in danger of suffering for his brother's sins, the countryside determined to help him as far as possible to bear his burden. Great stress was laid upon the fact that after all he was no more than Sir Oliver's half-brother; some there were who would have carried their kindness to the lengths of suggesting that perhaps he was not even that, and that it was but natural that Ralph Tressilian's second wife should have repaid her husband in kind for his outrageous infidelities.

This movement of sympathy was led by Sir John Killigrew, and it spread so rapid and marked a manner that very soon Master Lionel was almost persuaded that it was more than he deserved, and he began to sun himself in the favor of a countryside that hitherto had shown little but hostility for men of the Tressilian blood.

## CHAPTER VIII THE SPANIARD

The Swallow, having passed through a gale in the Bay of Biscay—a gale which she weathered like the surprisingly old tub she was—rounded Cape Finisterre and so emerged from tempest into peace, from the laden skies and mountainous seas into a sunny azure calm. It was like a sudden transition from Winter into Spring, and she ran along now, close hauled to the soft easterly breeze, with a gentle list to port.

It had never been Master Leigh's intent to have got so far as this without coming to an understanding with his prisoner. But the wind had been stronger than his intentions, and he had compelled to run before it and to head to southward until its fury should abate. Thus it fell out that the skipper was forced to wait until they stood along the coast of Portugal—but well out to sea, for the coast of Portugal was none too healthy just then to English seamen—before commanding Sir Oliver to be haled into his presence.

In the cramped quarters of the cabin in the poop of the little vessel sat her captain at a greasy table, over which a lamp was swinging faintly to the gentle heave of the ship. He was smoking a foul pipe, whose fumes hung heavily upon the air of that little chamber, and there was a bottle of Nantes at his elbow.

To him, sitting thus in state, was Sir Oliver introduced—his wrists still pinioned behind him. He was haggard and hollow-eyed, and he carried a week's growth of beard on his chin. Also his garments were still in disorder from the struggle he had made when taken, and from the fact that he had been compelled to lie in them ever since.

(To be continued.)





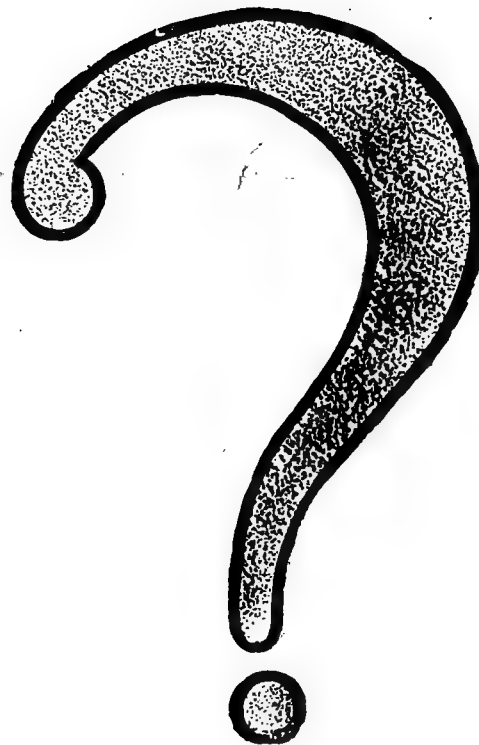
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Watch F.B.O. Grow

# *The Proof of the Pudding!*

Read what Fred Meyer, Palace Theatre, Hamilton, Ohio, says about:

## **"Broken Laws"**

in Exhibitor's Herald, issue of Feb. 28th, 1925

F. B. O.

**BROKEN LAWS:** Mrs. Wallace Reid—Selected to commemorate our Fifth Anniversary. "Broken Laws" was exploited in every conceivable manner. All efforts and expense were more than justified as "Broken Laws" broke not only the one day record (this despite an extremely bad day Sunday) but also hung up a new gross on a 4-day run. Admission, 25c matinee; 40c night. Everybody still talking about this wonderful attraction. You'll have to step on the gas, if you want to put this over right, but **if you let "Broken Laws" get away from you, you're hopeless.** We paid about twice as much for it as we might have gotten it for a little later; that's how bad we wanted it for our Anniversary. This is my first report in a good many months, submitted in the interests of Fellow Exhibitors, with the urgent suggestion that they grab "Broken Laws."—Fred S. Meyer, Palace Theatre, Hamilton, Ohio.—Family patronage.

Could We Say More?

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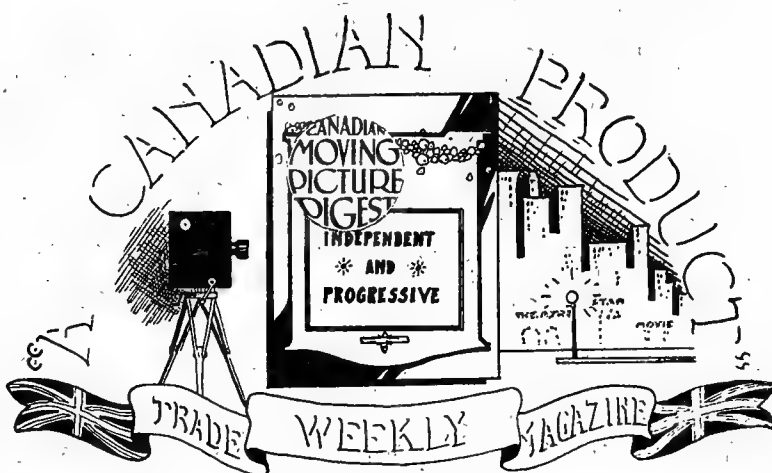
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**RAY LEWIS**

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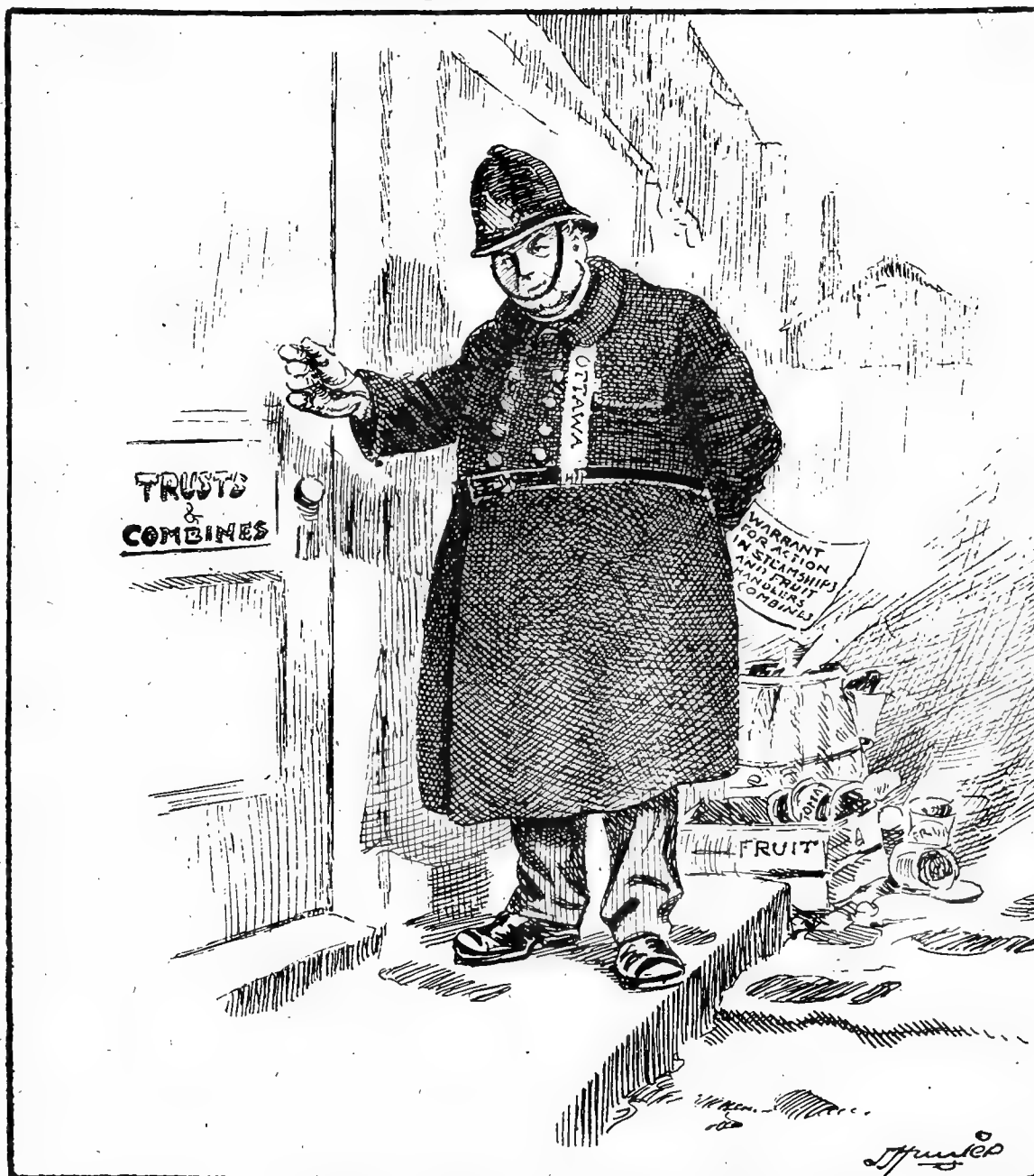
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TORONTO, CANADA

February 28th, 1925

## Investigating Combines



—Reprinted from Toronto Daily Star, Editorial Page, Monday, March 2nd—Courtesy Star.

There is at present an investigation commission busy in ascertaining facts in connection with Steamships and Fruit handling Combines. There has been considerable agitation in connection with a chain of grocery stores which might come under investigation as a Combine. Our Moving Picture Trust in Canada may have the good fortune to come next.

The Commission will not be obliged to "stay up at nights" looking for evidence or material on which to make their feelings so arrogant and impudent has the picture Combine become in Canada that intimidation, threats, conspiracy, "stool pigeons," propaganda, restraint of trade and all the vices which are conjoined with grabbing prevail.

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RAY LEWIS.



## Larry Semon Producing Huge Castle Sets for "Wizard of Oz"

**Cave Set — Throne Room and Barnyard Sets Hard to Equal for Elaborate and Minute Detail.**

LARRY SEMON, who is producing "The Wizard of Oz" at the F. B. O. studios in Hollywood, is building sets on a large scale, and nothing is being spared to make them the most magnificent of their kind ever erected on the studio lot.

The cave set at the Melrose Avenue entrance of the big producing plant has been estimated by many at a cost of around \$50,000, and is the largest set ever built by the F. B. O. lot, with the exception of the "Kismet" set built by Robertson-Cole a few years ago.

The Throne Room of the Castle in the Semon picture covers practically all of stage three, and was built at a cost rivaled only by some of the sets in recent Marion Davies' pictures, of a similar design.

In another sequence of "The Wizard of Oz," a barnyard scene is featured. The whole barnyard was built on an indoor stage; the barns, fences, pumps, straw piles and animals all being "planted" in their natural positions.

For their master workmanship, the F. B. O. employees deserve much of the credit.

## British Industry Healthy States G. F. Braddock, British Trade Government Commissioner at Toronto

G. F. BRADDOCK, British Government Trade Commissioner at Toronto, in discussing the position of the film industry in Great Britain with a representative of Canadian Moving Picture Digest said that a good deal of attention was being given in the trade press in the United Kingdom at this time, to the state of film production in the United Kingdom. "As always during the winter months, work on British films is not being carried on very actively, but" said Mr. Braddock, "statements which have been made to the effect that the whole industry is in danger of something approaching annihilation can only be regarded as ridiculously pessimistic. At the same time, endeavours are undoubtedly being made among British film producers to discover ways in which the production of films in the United Kingdom can be made effective. The chief difficulty facing British producers has been often stated, and lies in the fact that the British market at present is unprotected against foreign producers, so that the maker of a British picture does not possess a safe home market from which he can be certain of securing repayment of the greater part of his outlay on any given film. It is therefore, necessary for British producers to think on a larger scale, and opinion is gradually hardening to the necessity of making films which would have an appeal in any country. This state of mind links up with re-

cent attempts at securing co-operation between European producers with a view to producing super films on such a scale as to demand and secure large markets throughout the world. By co-operation amongst certain European producers it is possible to secure a very great variety of scenery in which pictures can be taken, and artists of different nationalities can be employed to widen the appeal of the finished film. In this connection Mr. Braddock instanced "Moon of Israel," a Stoll production, which has just concluded a special run in one of the big London theatres. The plot is taken from the story by the well-known English writer, Sir Rider Haggard, and the scenes are laid chiefly in ancient Egypt. The attempt to secure popularity is based entirely upon artistic and beautiful settings with a good dramatic story. In this new type of film, British pictures may come into their own.

### Norton H. Payne Organist, Palace, Montreal

Norton H. Payne, graduate of the London College of Organists, a popular figure in Ottawa's theatredom for years, has gone to Montreal where he has become organist of the Palace Theatre, of which George Rotsky is manager. Mr. Payne was organist at the Centre Theatre in Ottawa for years and later joined the Imperial Theatre, Ottawa.

### \$30,000 For Princess Theatre at Winnipeg

Messrs. Rudolph, Henry and John Besler have completed a deal for the purchase of the Princess Theatre, from Harry Bronfman, the purchase price being \$30,000.

The Besler Brothers went to Yorkton about nine years ago, during which time they have rented the two theatres at different periods. It is their intention to make alterations to the building which will increase the seating capacity. It is proposed to enlarge the stage to such an extent that it will be possible to put on any of the larger road shows in Yorkton.

### No Organ at Imperial Orchestra Now Installed

Mr. Sol. Caplan, new manager of the Imperial Theatre, Ottawa, owned by the Estate of the late Harry Brouse, an original director of Associated First National recently announced that "there would be no more organ" at the Imperial Theatre. In place of the organ, which has done service at the house for the past 10 years, an orchestra of fair size has been installed. Another feature of the new policy is the changing of programmes twice weekly on Saturdays and Wednesdays with the exception of special releases which go for a week's run.

### Film Managers Busy Among Winnipeg Exhibitors

Among the film men who have been calling on exhibitors in Winnipeg the past week are A. Berman, general sales manager for United Artists with headquarters in New York City; Phil Kaufman, general sales manager for Regal in Canada with headquarters in Toronto; and W. H. Workman, general manager for Metro in Canada.

### John T. Fiddes Singing Province, Winnipeg

John T. Fiddes, former theatre manager in Montreal and Winnipeg, who has been in New York for six months, is filling an indefinite singing engagement in the Province Theatre in Winnipeg.

The M. P. T. O. are putting up a big fight to defeat the Perkins Measure which would subject Moving Picture Theatre Owners to a music taxation, for music played in their theatres, would consequently work a great hardship on the public, who would in the end be obliged to pay for this added taxation by increased admission prices. This new bill would tax cue sheets also.

# Pictures in Toronto

By HECTOR CHARLESWORTH

**"LOVE'S WILDERNESS"** the latest film in which the pulchritudinous Corinne Griffith has appeared is a film drama of the outposts, both sub-arctic and tropical. As such it gives more scope varied for nature photography, though the story itself is rather below average in the matter of interest. It has however this point of individuality that it does not exploit the personal beauty of Corinne Griffith so much as earlier films in which she has won fame, but nevertheless enables her to show how interesting she can be in emotional episodes. However her physical gifts are sufficiently lustrous as to shine in the drabest adornments.

The story deals with a wayward Southern girl who on impulse elopes with a ne'er-do-well who carries her off to the Canadian wilds. It is a stage convention, perhaps not without a parallel in real life that beautiful young girls, often marry worthless fellows without realizing that their own true love is somebody else. At least that is what happens to Linda Lou Heath the heroine of Evelyn Campbell's story "Love's Wilderness." The name Linda Lou intrigues me; is it a typical Southern appellation? If I mistake not it was also the name of the Virginia girl with whom the Prince of Wales was supposed to fall in love in A. E. Thomas' sentimental play "Just Suppose." This particular Linda Lou is explicitly represented as being in love with love rather than the lover and her adventure lands her as a deserted wife in the wilds of Canada. From cold and poverty her old sweetheart, a scientist whose profession takes him to many out-of-the-way parts of the world, rescues her. Having had enough experience with cold her later sensational experiences are in the torrid zone—a French penal colony where her first husband is incarcerated. A rising of convicts, a lady lost in the jungle compelled to hide in an alligator's hole, a rescue by the rascal who had proven false, are among Linda Lou's emotional adventures. Finally the first husband is conveniently killed by a fellow convict and the poor girl settles down to a prospect of stability and peace with the second. Corinne Griffith is very appealing and the two men who affect her destiny are capitally played by Holmes S. Herbert (who originally came to America to appear in Barrie's little war plays)

and Ian Keith. Another actor much identified with Barrie, David Torrence elder brother of the brilliant Ernest Torrence, is impressive in a minor role.

\* \* \* \*

The frequency with which characters in film plays get into the jungle would indicate that it is a much more populous environment than tropical writers would have us believe. The jungle figures quite extensively in "Classmates" the new vehicle of the handsome Richard Barthelmess. The really interesting factors in this production are however scenes at the great military academy of West Point to make which permission must have been obtained from the United States War Department. In fact a real West Point officer figures in the action. "Classmates" is the story of a young cadet, Duncan Irving, who hails from Pine Level, North Carolina, and has obtained a nomination to the famous academy. Back home as an innocent country lad he has had an idyllic love affair with a sweet girl Sylvia Randolph, played by Madge Evans. At West Point one of his classmates is Sylvia's cousin, Bert Strafford, an undesirable. By a series of mischances Duncan becomes involved in a breach of discipline and a scandal in which Bert is really the guilty party. As an innocent victim of disgrace he goes away to the banks of the Amazon. There is a superfluity of jungle scenes but finally Duncan's name is cleared and he is restored to the favor of his friends and relatives and above all to that of his sweetheart. Richard Barthelmess has the kind of good looks and personal sincerity that precisely suit a misunderstood hero and Madge Evans makes a charming sweetheart. Reginald Sheffield as the undesirable classmate is also excellent. Much interest is contributed by some of the minor actors. The famous and beautiful star of fifteen years ago, Charlotte Walker appears in a middle aged role and her beauty is still potent. The adipose Herbert Cornhell, one of the most popular comedians of the spoken stage, appears as a drummer in the military scenes at West Point, which are presented in a fascinating and picturesque manner.

\* \* \* \*

Critics are generally agreed that of the three famous Barrymores, Ethel, John and Lionel, the latter is the best and most reliable artist. There is a

consistent finish and power about his work which is not to be found in the uneven though brilliant acting of his relatives. In the film "I Am the Man" Lionel has a rare opportunity to show his subtle gifts and his characterization of Jim McQuade, a rotter with a streak or two of decency outshines in artistic quality the film itself. The final scene in which he dies of slow poison is very graphic yet governed by sure discernment and taste. In fact the silent drama has few servants of Lionel Barrymore's ability, but his standing as a creative actor is such that the spoken drama cannot afford to lose him.

The tales of Vincent Ibenez are so romantic and replete with episode and character that they have special attractions on the screen. "Argentine Love," a product of his years of residence in that country just as were the earlier chapters of "The Four Horsemen," has not the impressiveness of some of his later novels, and the screen version lacks the importance of some of the more expansive productions based on them. Nevertheless, "Argentine Love" in vigor, romance and general appeal is better than the average love story seen in the movies, Ricardo Cortez fits the role of the ardent young Argentinian admirably and Bebe Daniels as the heroine is charming in appearance and effective in pathetic scenes. The cast also includes the handsome and distinguished Toronto actor, James Rennie, who proves that his status in the Movies is not merely carried in his wife's name.

The Casino Theatre, Ottawa, Ontario, has changed hands and the new owners have offered \$20.00 and a season pass for a new name for the theatre.

## WANTED

Experienced Show Man of 12 years experience wants Moving Picture Theatre of four or five hundred seats. Would consider nothing shorter than five or ten years lease. Give all particulars as to capacity, population of town or city, and equipment by first letter. Reply G. F. FLOYD, 94 ST. CATHERINE ST. WEST — MONTREAL, QUE.



# Ten Selznick Features Added to F.B.O.'s Distributing Programme

**"The Common Law" — "Rupert of Hentzau" Among the Ten — Good Selection of Short Subjects and Comedies Also.**

**F**OLLOWING the announcement made recently of the distribution by Film Booking Offices of the comedy product made for Standard Cinema Corporation, word comes from Harry M. Berman, Sales Manager of F.B.O. that the distributing company has taken over ten features made for Selznick, in addition to several short subjects.

Included in this list of ten features are "The Common Law," based on the famous novel by Robert Chambers starring Corinne Griffith, with Conway Tearle, Elliott Dexter, Hobart Bosworth, Bryant Washburn, Doris May, Harry Myers, Miss Du Pont, Phyllis Haver, Wally Van and Dagmar Godowsky, in support. The picture was directed by George Archainbaud under the personal supervision of Myron Selznick.

Next is another of the super-special Selznick pictures, "Rupert of Hentzau," Sir Anthony Hope's celebrated romance, with the following all-celebrity cast: Elaine Hammerstein, Bert Lytell, Adolph Menjou, Lew Cody, Claire Windsor, Hobart Bosworth, Bryant Washburn, Marjorie Daw, Mitchell Lewis, Elmo Lincoln and Irving Cummings. "Rupert of Hentzau" is a Victor Heerman production, also made under the personal supervision of Myron Selznick.

Another Victor Heerman production to be distributed by F. B. O. is "Modern Matrimony," starring Owen Moore, with a cast including Alice Lake, Mayme Kelso, Frank Campeau, Kate Lester, Victor Potel and Snitz Edwards.

"Flapper Wives" is a Jane Murfin and Lawrence Trimble production, based on the play by Jane Murfin, author of "Lilac Time" and "Smilin' Through." The players include May Allison, Rockcliffe Fellows, Vera Reynolds, Edward Horton, Harry Mestayer, William V. Mong, and The Greatest Dog on the Screen. The film was directed by Jane Murfin and Justin McCloskey, and made at the studios of the late Thomas H. Ince at Culver City.

No. 5 on this list is "Pawned," a J. Parker Read production, starring Tom Moore, with Edith Roberts, Charles Gerard, James Barrows, Josef Swickard and Mabel Van Buren in support. "Pawned" was written by Frank L. Packard, author of "The Miracle Man," and directed by Irvin Willatt.

"Quicksands" is next on the list.

This is a Howard Hawkes production, directed by Jack Conway, with Helene Chadwick and Richard Dix heading a distinguished cast, which includes Alan Hale, Noah Beery, J. Farrell McDonald, Tom Wilson, Dick Sutherland, George Cooper, Hardee Kirkland and Lou King. "Quicksands" comes from the American Releasing Corporation.

"The Woman He Loved," a J. L. Frothingham Production written by William V. Mong and directed by Edward Sloman, is another American Releasing Corporation product. The all star cast includes William V. Mong, Marcia Manon, Edward Sutherland, Charles K. French, Mary Wynn and Lucille Ward.

"Good Men and Bad" is another American Releasing Corporation product taken over by F.B.O. "Good Men and Bad" is an F. W. Kraemer production, with Marin Sais, Merrill McCormick, and Steve Carr in the leads, and was directed by Merrill McCormick.

"A Son of the Desert" and "Shattered Idols" round out the product from the American Releasing Corporation. "A Son of the Desert" was written and directed by William Merrill McCormick and Robert Burns.

"Shattered Idols" is a J. L. Frothingham production, from the novel by I. A. R. Wylie. Marguerite de la Motte and William V. Mong head the cast, with Frankie Lee, Ethel Grey Terry, Alfred Allen, Louise Lovely, Harvey Clark, Josephine Crowell, Robert Littlefield, Mary Wynn and George Periolat in support. Edward Sloman directed.

In addition to the four series of short subjects which F. B. O. will distribute, details of which were formerly announced, the following short subjects have been added to the F. B. O. program, it is announced by Harry M. Berman, Sales Manager of Film Booking Offices.

"Newspaper Fun," consisting of 52 subjects 300 feet long, containing 15 jokes culled from the press of United States newspapers. These will be released one a week. 13 already have been released through Selznick exchanges, and F. B. O. will distribute the remaining 39.

"Bray Heeza-A-Liar" Series: 13 single-reel animated cartoons. 12 have already been released by Selznick and F. B. O. will distribute the 13th.

## Stop the Press News

Owing to some difficulty which occurred between the managers and owner of the Franklin Theatre, Ottawa, Preferred Pictures Limited withdrew their picture "Capital Punishment," which will play one of the other Ottawa theatres at an early date.

Pantages and Hippodrome, Toronto advertise matinee prices for all over the house at twenty-five cents.

Talk of a Board of Film Trade being formed in Toronto for the purposes of arbitration. Col. Cooper representing Hays Organization interested in its promotion.

Milwaukee, Wis., convention of the M. P. T. O. to be held May 12, 13, 14th. Special fares arranged. Greatest Independent "get together rally" in Picture History. Attend if you are a "live one."

The funeral of the late Mrs. Angelo K. Sperdakos, widow of the late Constantine Sperdakos, took place from the residence of her son, 1459 St. Urbain St., Montreal. The late Mrs. Sperdakos leaves four sons, Athanas, owner of the Fairyland Theatre, Louis, Peter and Bill Sperdakos, Manager of the Mount Royal, Montreal. The floral tributes were very numerous representing the esteem in which this good woman was held. Representatives from all the Exchanges and Montreal theatres were present.

Sydney S. Cohen warns exhibitors to mobilize play-dates coming season in statement published in New York Morning Telegraph. In your play dates lies your Independent strength, don't be shorn a la Samson by the Philistines Combine.

## Cross Word Puzzles

### Keith's Programmes, Ottawa

There is a new cross-word puzzle in the issue every week of the souvenir programme of 12 pages published by J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario. The house magazine also carries the solution for the previous week's puzzle. The series of puzzles used are not out of the ordinary but Mr. Franklin believes that many patrons take the programmes home on account of the games.



# Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL, Feb. 27—The return to the screen of "The Birth of a Nation" is unquestionably the event of the week in the local film field, despite the counter-attractions of a De Mille spectacular feature, "The Golden Bed," at the Capitol, and the presentation of a great local favorite, Thomas Meighan, at the Palace is a film version of Jack Bethea's virile novel of the coal-fields, "Bed Rock," entitled "Coming Through."

The appeal of Griffith's masterpiece is seemingly as potent as ever for those who enjoy films with some foundation in fact and history to the ephemeral parodies of life that are all too common today. Moreover—and this is a remarkable thing — when "The Birth of a Nation" is considered in comparison with the biggest and latest productions of today, the progress made in the production of motion pictures is seen to be purely technical, and not to affect the vital principles upon which the silent drama must always rest. The interiors in "The Birth of a Nation" are, if anything, more convincing than those of today. Certainly they are at all times wholly in keeping with the requirements of the situation. It is difficult to see in what way any developments in motion picture production technique could have improved the battle scenes or those in which masses are shown, such as the gathering of the Ku Klux Klan, or the mobs in the South during the Reconstruction days. There is considerably less beast-heaving and other pretences at emotional revelation, and the swift march of events carries the spectator along absorbed in the unfolding of the great national tragedy, with two love stories intertwined, marching also towards their inevitable denouement.

There have been a few cuts made in the film as shown here, but they do not affect the continuity of the story, nor are they in any sense material to the presentation of the film as a whole. One feels the spiritual qualities in the film just as strongly as when it was first shown in 1914. Time has not dimmed its inspirational power, nor in any sense affected the sincerity of the actors who take the principal parts. Indeed, one wishes that more motion picture artists of today were as sincere as these young folk who, with the genius of Griffith behind them as a guiding influence, achieved so greatly.

My own preference is in favor of the perspectives of these great scenes in the war-scarred landscape, even if

they are obscured and dim here and there, as compared with the immaculate perspectives of today, when you see the tail of a horse swishing as clearly on the horizon supposedly miles away as you do in the immediate foreground. The progress made in the technique of motion picture production has not all been in the direction of realism.

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"The Golden Bed," at the Capitol Theatre, is one of those spectacular films in which Mr. De Mille spreads himself to create an impression of gorgeousness, of enormous financial expenditure, of scenic marvels and of alluring feminine attire, with an occasional thrill thrown in for good measure. The plot is of secondary consideration, and the truth of the spectacles is a mere matter of personal and individual choice. There is a very good lady, and her very naughty, vampirish sister. There is the jealous husband and the man who is lured by his wife. The two men fight together on the edge of a deep crevasse in the mountains—where, is of no importance—and the indignant husband cuts the guide-rope finally and sends his hated rival to messy perdition several hundreds of feet below. Rod La Roque is the hero. Lillian Rich is the vampire. Vera Reynolds is the good girl. They all do what can be expected of them in such melodramatic roles. The settings are elaborate to the point of satiety, and the ladies will be given fits of envy by the sight of the dresses the vampire wears. But such films as this, though they may impress here and there, do not convince.

\* \* \* \*

Lou Tellegen and Marjorie Daw appear at the same theatre in "Greater Than Marriage,"—a film which presents an interesting society drama in a forcible, logical, and plausible manner. Tellegen is a fine actor. Miss Daw is not only beautiful, but intelligent — a rare combination on the screen, as often elsewhere also—and their acting is marked by a high degree of effective restraint.

At the Imperial they are showing "The Siren of Seville," a film the title of which adequately explains the story. This picture is remarkable in particular for a fight between two women which must have been reeled off while the censors were taking forty winks, though it is rumored that what they left in is nothing compared to what they took out—after they had seen it!

The Strand also has a Wild West film, "The Border Legion," a tale of a gang of villainous night-riders led by Sam Kells, a villain of deep dye, who is enamoured of the plucky heroine, Joan. Mr. Rockcliffe Fellows plays the villain, and Miss Helen Chadwick is the heroine. She certainly leads the villain a terrible dance. She lures him to a lonely cabin—there are thousands of them all dotted conveniently about the Wild West, ready for the movie people to utilize, and always with a crystal spring and shelter at hand—and there she first kisses him and then plugs him with lead in the ribs. There is a plethora of shooting, of fighting, of wrestling of sorts, and of the customary adventures that people lead in the Wild West (in the movies,) and eventually all is right, and the villainous night-riders are converted into angels.

The chief villain is remarkable in that he does not seem at all desirous of kissing the heroine. He shows remarkably bad taste in that. Otherwise the tale pursues the routine trail of such stories. The magnificent natural scenery chosen as the background lends this film unusual artistic values.

\* \* \* \*

This week Loew's Theatre has an unusual lively film in "The Deadwood Coach," which, as its name implies, is one of those very sensational Western stories in which the gunnery is frequent but not always as good as it ought to be, and the hero is very, very brave, and the heroine very, very sweet, and the villain incomprehensibly wicked. But it thrills and it has the quality of suspense, and it provides plenty of action and plenty of excitement. So it pleases the audience at Loew's greatly.

The Imperial shows a picture in which the figures of three clever artists are welcome. Tully Marshall is always worth seeing, no matter what sort of a role he plays. Sylvia Breamer is lovely to look upon and a conscientious and intelligent actress. And Wanda Hawley seldom fails to justify her choice in a cast. The feature, "Reckless Romance," is rich in amusing qualities, and it moves the audience to frequent laughter. It is clean, healthy comedy all through.

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# THE EXHIBITOR'S PLACE IN THE SUN

By SYDNEY S. COHEN

Reprinted from the "Exhibitors' Herald"

(Continued from issue of Feb. 21st)

While this spirit pervades the ranks of the producers and distributors and a certain type of stars, percentage booking is certain by its dangers to invite disaster.

I have now indicated to the best of my ability some of the ailments from which the theatre owner and the industry generally is suffering. The symptoms were plain and easily discovered.

In my concluding articles I shall endeavor to indicate such changes and remedies as may seem worthy of serious consideration.

## THE WAY OUT

**I**n my preceding articles I have endeavored to trace, in the rather sketchy way, permitted in series of this scope, the reasons which now prevent the theatre owner from occupying his proper place in the Sun.

I have pointed out his utterly insignificant beginnings of a score of years ago—his absolute subservience to the film renter; the strangle hold on his business liberty which the producer-distributor-exhibitor seeks to gain by virtue of unclean and unethical competition. Wild cat financing has been dwelt upon lightly; and I have tried to touch upon all the major evils besetting the most patient and long suffering (and if he but knew it—the *most powerful*) factor in this great and steadily growing industry of ours.

As the theatre owner of long and practical experience, I am attempting to show the WAY OUT to my fellow theatre owners. While I have outlined in my previous articles some of the ills and ailments from which the theatre owner is suffering, I am now pointing out some of the cures that can be effected without the use of ether or a surgeon's knife.

We know that the business relationship between producer and distributor on the one hand and the theatre owner on the other is shaped and determined in a fundamental way by business agreement or contracts. That is why I propose to touch upon this important cure first of all.

## WANTED: A SIMPLE AND EQUITABLE CONTRACT

**I**T would be a great relief to theatre owners everywhere to have all contracts reduced to plain terms which the average man can understand without rushing to a lawyer or fumb-

ling in the pages of a legal dictionary. A contract should consist of the simplest possible terms in the most understandable language. It is quite possible to prepare a contract which states in plain English the rights and obligations of both parties. On this point producers on the one hand and theatre owners on the other should get together at the earliest possible moment. There has been an awful lot of talk, too much, perhaps, about sitting around a "square" table. Simplicity and good faith in contracts would move a hundred stumbling blocks out of the way with the swiftness and thoroughness of dynamite.

I am of the opinion that if those producers and distributors who are members of the Motion Picture Producers and Distributors of America, Inc., of which Mr. Will Hays is president, would vest more power and authority on him, that a fairer and more equitable contract would be soon consummated. He has been in the industry now long enough to learn what it is all about, and I believe he would like to see the theatre owners secure such a contract.

Those producers and distributors, national and state rights, who are not members of the organization, not only ought to emulate the example of their competitors in the granting of a simple and equitable contract but go a few steps forward. While they may not be able to compete with some of these companies in the merchandising of their pictures and are deprived of a large number of key city first runs, they surely can compete with them in service, business consideration and courtesy for the theatre owners, gathering for themselves assets of good will. The first step in this direction is the putting into operation for the next business season the most simplified contract possible.

The excess phraseology and verbiage in the present contract should be eliminated and in its place there should be a simple purchase and sale agreement between the buyer and seller, with a provision for arbitration on a really mutual basis. The arrangement for arbitration should provide one further step than exists today, i. e., devising of a court of appeals from which appeals can be made from any regional or exchange center by either side. In so far as the theatre owner is concerned, my thought in

this regard is to afford the independent theatre owner in zones or territories protection from an "arbitration board," the exhibitor member of which may be a producer-owned theatre manager or someone under financial obligation or commitment to a producer, or to prevent undue influence or threat of reprisals being made against any exhibitor-member of a local arbitration board, as has been charged by exhibitors in different parts of the country. The immediate effect of such mutual accommodation would mean progress all along the line. It would create an atmosphere of respect without which no satisfactory business can ever be done. Following the plan I have outlined, all this rankling animosity would disappear and it would lead to a better business relationship and a more profitable one, and would help towards bringing about the essential requirements of making *every play date a pay date*. The lack of confidence from the very inception of the negotiations under present conditions, results very often in a disregard of contractual relations.

## FAIR DEALING REQUIRED

**I**F fairness in business dealings is not voluntarily forthcoming from the various producers and distributors, it can be *forced* by the independent theatre owners, if they but use their latent and inherent power, to demand and deserve *respect*. As things stand now, even in this somewhat enlightened era of the motion picture, the attitude of the big distributor is little changed from that of the little film renter of a decade or two ago—his primary impulse is to see "how much can I take this guy over for." His favorite boast to his chief, be he salesman or exchange manager, is "I took Blank of the Blank theatre like Grant took Richmond." And the saddest aspect of this is that Blank *let* him (the seller) "take" him (the buyer), either because he felt powerless in the matter after long years of struggle against "big interests" in our industry, or because of the stifling competition of one of the triple headed monsters—the producer-distributor-exhibitor organizations.

I have said that fairness in business dealings can be *forced*. Of course, I say this qualifiedly, and it can be forced in this way. Let every one of your play dates work for you. Don't let them play "hookey" and don't give them away. Give the most careful consideration to the days contained in the 52 weeks of each fiscal year, and plan to use each of them to the very best advantage of YOUR THEATRE.

(To be continued)

# VITAGRAPH

ALBERT E. SMITH PRESIDENT

Following closely Mr. Sidney S. Cohen's advice to exhibitors **TO MOBILIZE THEIR PLAY DATES** for protection against theatre-owning distributor-producer combinations, independent exhibitors are speaking their pieces. Mr. Cohen said:

"Let the independent theatre owner remember that every play date given to a producer-distributor-exhibitor film company, adds a brick to some theatre that will be built or acquired in competition to him or some other independent theatre owner."

My hat's off to those who paid tribute to Vitagraph in the Exhibitors Trade Review, issue of February 21.

And I thank Willard C. Howe, editor of the Trade Review.

***Vitagraph is not a competitor of the theatre-owner—it operates no theatres—it controls no man's entertainment.***

The Motion Picture Theatre Owners of Canada know this as do the independent exhibitors in the United States. At a meeting of the M. P. T. O. in Toronto, February 10, this resolution was adopted:

Be it resolved: That the Motion Picture Theatre Owners of Canada, in session Tuesday, February 10th, at the King Edward Hotel, Toronto, does heartily endorse and support the policy of Vitagraph in withdrawing from the Producers' and Distributors' Organization, commonly known as the Hays Organization, and offers to the president, Albert E. Smith of Vitagraph, its sincerest congratulations. It is further resolved, that the members of the M. P. T. O. of Canada support to their fullest extent the Vitagraph company for the integrity of this action and for the many expressions of business friendship which it has displayed toward the M. P. T. O. of Canada in its endeavor to maintain the Independence of the Film Industry.

## How about it Friends ?

**John B. Rock**

GENERAL MANAGER



# Story of Vitagraph's Career As Told by Company President

By ALBERT E. SMITH, President of Vitagraph.

"TWENTY-EIGHT years ago, in February, William T. Rock, J. Stuart Blackton and I organized Vitagraph. It was the first independent film to produce motion pictures for the amusement world. Long before the business of producing and distributing became the involved industry it is today Vitagraph led in supplying films to independent exhibitors.

The little fellows who set up projection machines in vacant storerooms in the crowded districts, where people thirsted for entertainment within their means, remember the Eagle — the brand of Vitagraph. Today those men stand at the top of the list of theatre owners of America. Their patrons and the sons and daughters of their patrons talk of Vitagraph with an open tongue. *Vitagraph has stood for all that was good in entertainment and in business policy, in pictures.*

In an industry which has suffered the criticism to which motion pictures have been subjected, there are bound to be sky-rocket advancements and plummet-like falls. It has been my pleasure to guide Vitagraph steadily forward, up the road NOW, with but a single goal before me — permanency.

I take a pardonable pride in Vitagraph's steady sailing. Vitagraph has escaped the rocks of vanity and has weathered the seas of competition.

Today Vitagraph stands at the head of producing companies of self-won merit.

More than two years ago I discarded the so-called "star" system, a system burdened by little plots usually selected to fit the players. I decided

the public was tired of having minor stories, indifferent direction and careless production shoved down its throat under the temptation of "star" billing.

I saw that the trashy, anaemic sex story was doomed. I instituted in Vitagraph production the making of big, vital, man's size stories; casts to fit the characters, directors selected because of their ability to film such dramas.

Human interest, cleanliness, action, punch—these were the standards by which Vitagraph was to select future stories.

I proved that I was right in the release of the very first picture, "The Ninety and Nine," filmed from the great old play of that name, in which the forest fire, as screened, became an actual part of the propaganda of the United States government in its fight against fire carelessness in the wilderness.

"Masters of Men" was produced from the greatest sea story ever told, written by Morgan Robertson. It was hailed as the greatest American film since "The Battle Cry of Peace," which J. Stuart Blackton produced for Vitagraph. David Smith made "Masters of Men." He followed it with another story of equal breadth in entertainment, "Pioneer Trails."

"Captain Blood," produced by David Smith, is an outstanding picture smash of a decade. It has been hailed by the industry, by the public, and by the exhibitors as the top-notch picture of the season of 1924-1925. My contribution to this success was but the confidence that I have always had in Vitagraph and the foundation

of permanency upon which it has been built.

"The Clean Heart" or "The Cruelties of Life," produced by J. Stuart Blackton, followed "Captain Blood" has won the instant commendation of every lover of moving pictures for its sheer artistry. Blackton followed this with "The Beloved Brute," again proving that great stories can be made "differently" and be box office attractions.

I announced less than a year ago a schedule of twenty-six releases by Vitagraph this season. Half of these have been finished and placed on the market, and *they have been released to exhibitors.* When I was tempted by my advisors—there are many advisors in this business—to hold "Captain Blood" for road shows and skim this picture of the gravy of exhibition values I said:

"Vitagraph always has made pictures for exhibitors. *It is not in the theatre business; it tries to control no man's entertainment.* This policy will be continued by Vitagraph."

"Captain Blood" has enjoyed more than 1,000 first runs to date, and, my friends, *every one of these bookings has been registered by exhibitors.* It is an exhibitors' picture, made for exhibitors who want to give their public the best.

That is Vitagraph policy. It was Vitagraph policy in 1897; it is Vitagraph policy in 1925.

Good stories can be obtained only from good authors. In the 1924-1925 schedule of Vitagraph are Rafael Sabatini, A. S. M. Hutchinson, Booth Tarkington, Basil King, James Oliver Curwood, E. Phillips Oppenheim, Louis Joseph Vance, Leonard Merrick, Will E. Ingersoll and other men whose writings stand for clean, wholesome stories with a punch."

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# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*Sir Oliver Tressilian, renowned for his exploits on the Spanish Main, is betrothed to Rosamund Godolphin, but the marriage is opposed by Rosamund's brother, Peter, and her guardian, Sir John Killigrew. By repeated insults Peter finally provokes Oliver to threaten murder; and when Oliver's young half-brother, Lionel, kills Peter in a quarrel suspicion falls on Oliver. Even Rosamund believes him guilty, and asks him to explain the trail of blood found leading from the body to his doorway. Desiring to protect Lionel, Oliver can do nothing but protest his innocence. But he goes to the justices and asks them to draw up a document attesting to the fact that he bears on his body no mark of recent wound; that therefore the trail of blood, obviously that of a wounded murderer, was not his. This document he takes home, to hold in readiness until needed.*

*A few weeks later Lionel learns from Jasper Leigh, a pirate sea captain, that the queen has been petitioned to command the justices to bring Oliver to trial. Half-crazed with fear that Oliver will reveal the truth, Lionel hires Leigh to abduct him and sell him as a galley-slave to the Barbary rovers. With Oliver's disappearance all doubt of his guilt is dispelled. The assumption is that he has fled to escape trial.*

## CHAPTER VIII (Continued)

Close hauled as was the Swallow and with her topsails and mizzen reefed she was not making more than one knot to the Spaniard's five—for that she was a Spaniard was beyond all doubt judging by the haven whence she issued.

"Luff alee!" bawled the skipper, and he sprang to the wheel, thrusting the mate aside with a blow of his elbow that almost sent him sprawling.

"'Twas yourself set the course," the fellow protested.

"Thou lubberly fool," roared the skipper, "I bade thee keep the same distance from shore. If the land comes jutting out to meet us are we to keep straight on until we pile her up?"

He span the wheel round in his hands and turned her down the wind.

Then he relinquished the helm to the mate again.

"Hold her thus," he commanded, and bellowing orders as he went, he heaved himself down the companion to see them executed.

Men sprang to the ratlines to obey him, and went swarming aloft to let out the reefs of the topsails; others rans astern to do the like by the mizzen, and soon they had her leaping and plunging through the green water with every sheet unfurled, racing straight out to sea.

Frof the poop Sir Oliver watched the Spaniard. He saw her veer a point or so to starboard, heading straight to intercept them, and that he observed that although this maneuver brought her fully to a point nearer to the wind than the Swallow, yet, equipped as she was with half as much canvas again as Captain Leigh's piratical craft, she was gaining steadily upon them none the less.

The skipper came back to the poop and stood there moodily watching that other ship's approach, cursing himself for having sailed into such a trap and cursing his mate more fervently still.

Sir Oliver meanwhile took stock of so much of the Swallow's armament as was visible and wondered what like were those on the main deck below. He dropped a question on that score to the captain, dispassionately, as though he were no more than indifferently interested spectator and with never a thought to his position aboard.

"Should I be racing her afore the wind if I was properly equipped?" growled Leigh. "Am I the man to run before a Spaniard? As it is, I do no more than lure her well away from land."

Sir Oliver understood and was silent thereafter. He observed a bo'sun and his mates staggering in the waist under loads of cutlases and small arms which they stacked in a rack about the mainmast. Then the gunner, a swarthy, massive fellow, stark to the waist with a faded scarf tied turban-wise about his head, leaped up the companion to the brass cannonade on the larboard quarter, followed by a couple of his men.

Master Leigh called up the bo'sun, bade him take the wheel and dispatch-

ed the mate forward to the fore-castle, where another gun was being prepared for action.

Thereafter followed a spell of racing, the Spaniard ever lessening the distance between them and the land dropping astern until it was no more than a hazy line above the shimmering sea. Suddenly from the Spaniard appeared a little cloud of white smoke and the boom of a gun followed, and after it came a splash a cable's length ahead of the swallow's bows.

Linstock in hand, the brawny gunner on the poop stood ready to answer them when the word should be given. From below came the gunner's mate to report himself ready for action on the main deck and to receive his orders.

Came another shot from the Spaniard, again across the bows of the Swallow.

"'Tis a clear invitation to heave to," said Sir Oliver.

The skipper snarled in his fiery beard.

"She has no longer range than most Spaniards," said he. "But I'll not waste powder yet for all that. We've none to spare."

Scarcely had he spoken when a third shot boomed. There was a splintering crash overhead followed by a sough and a thud as the main-topmast came hurtling to the deck and in its fall stretched a couple of men in death. Battle was joined, it seemed. Yet Captain Leigh did nothing in a hurry.

"Hold there!" he roared to the gunner, who swung his linstock at that moment in preparation.

She was losing way as a result of that curtailment of her mainmast, and the Spaniard came on swiftly now. At last the skipper accounted her near enough and gave the word with an oath. The Swallow fired her first and last shot in that encounter. After the deafening thunder of it and through the cloud of suffocating smoke Sir Oliver saw the high fore-castle of the Spaniard rent open.

Master Leigh was cursing his gunner for having aimed too high. Then he signaled to the mate to fire the culverin of which he had charge. That second shot was to be the signal for the whole broadside from the main deck below. Even as the skipper anti-

of the Swallow signalled the whole side of the Spaniard burst into flame and smoke.

The Swallow staggered under the blow, recovered an instant, then listed ominously to larboard.

"—!" roared Leigh. "She's bilging!" And Sir Oliver saw the Spaniard standing off again, as if satisfied with what she had done.

(To be continued.)





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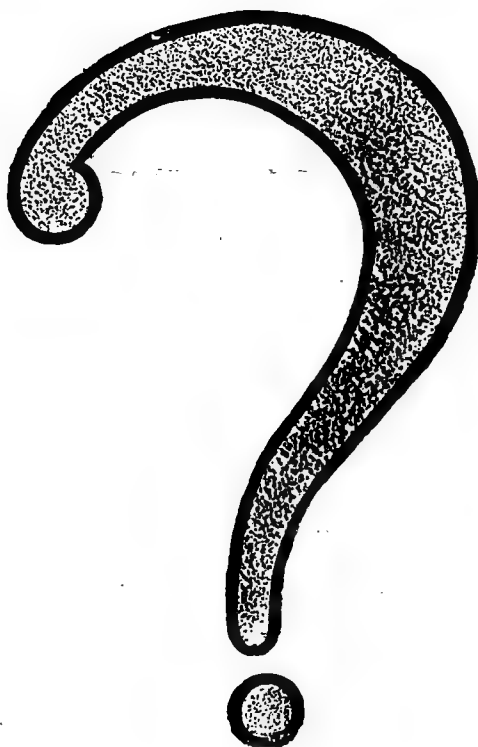
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TORONTO, CANADA

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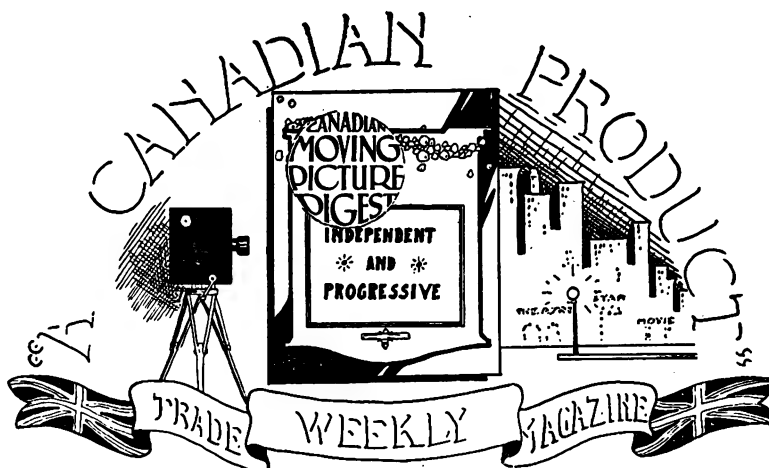
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March 7th, 1925

## **"Don't Be A Goose"**

**I**N our preceding editorials I have endeavored to show you the workings of the Combine; and the subtlety of their machinery. I have stressed the point of "control of product," but perhaps have not emphasized sufficiently how the exhibitor can protect himself under such circumstances.

It is well for the exhibitor to realize that his strength lies in his play-dates. If he handles his bookings carefully he cannot be bottled up; and he has a natural weapon for his defence that is invincible.

Shortly you will read in the press of a shortage of film, fewer productions to be made, houses to close on account of scarcity of product. Producers retiring etc., etc. Don't let this propaganda alarm you. There is and there will always be plenty of product. This alarmist literature emanates only from one source; and that is the Combine which has forty or eight pictures to offer you; and starts its sales campaign by first frightening you with the "shortage scare."

When you are confronted this year with the salesmen of the Combine stressing "the advantage of protecting yourself on product," "putting it over your opposition," hesitate as you have never hesitated in your life, do not throw away your only weapon of defence and protection by closing your house to the product of Independents, by playing Combine pictures, thus keeping the Combine Trademarks before the public and giving the Combine thereby a control of play-dates. Realize this particular fact that in tying up your play-dates by booking fifty or one hundred Combine pictures, you give the Combine in your city or town fifty to one hundred play-dates in addition to those which it already controls in its own theatres. Do you comprehend what this means? Supposing the Combine has two theatres in your town and can use two hundred play-dates, you being Independent have one hundred, this situation means that already in your town the Combine has two to your one; and in buying pictures from Independent Producers or Exchanges it can offer two to your one in the matter of bookings. This already gives it a double advantage over you in securing product. Now if you still further weaken your position by booking Combine product, you tie-up your town, practically hand it over to the Combine; and freeze out all product save that which the Combine wishes to place there. Imagine what such a development will mean if this is repeated in dozens of towns, you are simply helping the Combine establish its monopoly, by forcing the Independent Exchanges to hand their product over, because of a scarcity of play-dates.

Save your bookings for Independent product. Don't be tempted to kill for your Christmas or Thanksgiving feasts. You feed it well, in fact you stuff food down its throat, not that this goose may be well-fed, fat and

happy, but more pleasing to your palate when you roast it. Don't be a goose. Don't permit the Combine to fatten you. The Combine has but one ambition to fatten itself. Keep away from its stuffing. Its pictures are much more expensive than the most expensive Independent product, because when the Independents are starved out, you will pay for product at Combine prices; and you will pay or lose your theatre, for you will then have no other product to fall back on.

The rule of "get it to-day, never mind the morrow," is poor philosophy, the kind of reasoning one would expect from a goose. There are no to-morrows. Each man lives in his to-day. Take a record of the number of Independent pictures which are being played in Combine houses. Why? The Independents are making the box-office attractions, the Combine is handling pictures which are as interesting as any machine-made article can be. Therefore, the Combine plays Independent product and sells you the Combine product which it has controlled, or "up its sleeve" for various reasons. One to be able to dictate prices to the Independents by stating that it has plenty of product, but is bestowing a favor upon the Independent by giving it a booking. Another reason for this control of product is power over the Independent Exhibitor, making him come to the Combine, another reason getting pictures for Combine theatres at sacrifice prices, another "buying them to bury them," another choice of first selection of best product, advertising Combine theatres as the theatres where best pictures are first exhibited. There are plenty of more reasons, but you are probably familiar with them.

Sydney S. Cohen, in a recent interview in The Morning Telegraph, warns exhibitors to "mobilize your play dates; don't be stampeded." George E. Bradley records this interview in this well-known newspaper by this introduction: "It would seem unnecessary for the writer to serve as an introductory medium to a man as well known as Sydney S. Cohen. . . . one of the most sincere and earnest men connected with the Industry."

Sydney Cohen says: "Let the Independent theatre-owner remember that every play-date given to a producer-distributor-exhibitor film company adds a brick to some theatre that will be built or acquired in competition to him or some other Independent theatre owner. Let him instead mobilize and conserve his play dates for the meritorious product of the Independent producer, and let the Independent producer and distributor do all he can to aid the Independent exhibitor, so that the results for the theatre owner will warrant a continuation of such support." In other words when the Combine offer you eighty pictures for eighty cents, don't be a goose and take its stuffing.

—RAY LEWIS.



# THE EXHIBITOR'S PLACE IN THE SUN

By SYDNEY S. COHEN

Reprinted from the "Exhibitors' Herald"

(Continued from issue of Feb. 28th)

**A**CCORDING to the policy of your particular house or houses, you require a certain number of pictures for the year. To be able to operate properly you have to be assured of the source of your supply, so it is right and proper that you should protect your investment by carefully mapping out what pictures are most readily available, as well as what pictures seem most desirable. Get the backbone of your film program prepared at the outset of each buying season and the upholstering of this long structure will not be such a difficult matter. Above all things, do not go rushing madly to buy this Mr. Producer - Distributor - Exhibitor's "stupendous 52," or that Mr. Producer - Distributor - Exhibitor's prodigious first "40," unless these pictures seem to be the best on the market for you and unless they can be bought *right*, and unless it is absolutely essential for you to have them because of producer-distributor-exhibitor competition which makes it necessary to secure a sufficient number of pictures to keep your theatre open and unless the excessive prices being asked by independent concerns make it impossible for you to play their product and remain in business.

## BUY CAREFULLY

**B**E very alert, and carefully weigh the probabilities of a couple of "knockouts" being placed at the head of any lengthy list of pictures sold under present conditions, i. e., showing these "knockouts" to the theatre owner to convince him of the tremendous box office value of the "list" or "batch" and thus luring the unwary theatre owner on to buy at least 75 per cent of the entire batch sight unseen. The business folly of this cannot be over emphasized. Then too, good buying does not always mean taking momentary advantage of a situation and screwing down the seller to the last notch. True, it is your privilege as buyer to buy as cheaply and as advantageously as you can, as it is the seller's privilege to get as much for his product as he can—but bear in mind that there are other years coming, other pictures to be bought, and fairness on the part of the theatre owner will make the buying of pictures in those coming years a more pleasant and what's more to the point—a more profitable proposition. For if play dates are

the vital fluid of the business, and they are, *good-will* is the thinking, motivating force and its cultivation to the nth degree cannot be too strongly urged.

Make it your business to look at more pictures before buying them. Either see them at the exchange or better still have a print shipped to your theatre for screening. Then you will know if the picture is what your public want. In this way you will tend to improve the quality of pictures produced.

If it is impossible for you to see a large number of pictures, then get true and authentic reports as to their quality and possibilities from a theatre owner operating a theatre similar to yours and under like conditions. In the appraisal of the picture's commercial value, if the verdict of the box office is the only reliable test and that can be furnished only by one theatre owner to another.

It must not be forgotten that without the *theatre owner*, production and distribution must come to a standstill, for play dates are the vital fluid of the industry and no producer-distributor-exhibitor, be he ever so big and powerful, can supply dates sufficient to warrant the production and release of productions of these companies. You, Mr. Theatre Owner, are essential and indispensable. Without you old producer-distributor-exhibitor must shut up shop, for your play dates supply the "velvet" without which he cannot exist. Holding such an advantage as this—and this statement is neither rhetoric nor conjecture—how can any thinking theatre owner permit himself to be stampered each buying season, as I am sorry to say, so many of us permit ourselves to be.

## ORGANIZE AND MOBILIZE

**I**NDEPENDENT forces in this industry far outnumber the others and with the proper organization, intelligently and aggressively directed, real cures can be brought about for the long suffering patient. These forces have the *power* to absolutely work out their own salvation, if they will but use it.

Here then is the great opportunity of the independent producers and distributors. By independent producers and distributors, I do not mean only those producers and distributors who are catering to a state right market. In this category I also include those

national producing and distributing companies who are not engaged in extending their activities towards the buying and acquiring of additional theatres in direct competition with theatre owners.

The decided increase in successful independent production cannot be explained without allowing a good deal for the cooperation of independent theatre owners. Very much may be hoped for from a further growth of this cooperation between two independent elements. Given a sufficient number of quality productions made by independent producers, properly and intelligently merchandised, and you will see a big step ahead. The so-called "independent producers and distributors" have not as yet availed themselves of the opportunity to further their own business interests and that of their customers. They will have to form an impregnable alliance of independent producers and distributors strong enough to withstand hostile moves, opposition, intimidation, etc. These independents will have to be more harmonious and aggressive and learn more of the art of merchandising their pictures. One cannot become an independent producer or distributor by merely wearing a label to that effect. It has happened too regularly that these so-called independent producers and distributors when they chance to have a picture of quality immediately offer it to the producer-distributor-theatre owner "combines" in preference to the independent theatre. Such a policy is suicidal for them.

They should not look upon their productions in the light of confidential communications but let the public and the theatre owner know what they are doing, and advertise a good picture for all it is worth.

Independents who are locked out of first runs in some of the major key cities, can furnish the subsequent runs in the neighborhood or sections of the city and in the surrounding town, *first run exploitation* by an extensive newspaper and billboard campaign in the territory. The theatre misses not the first run in the downtown theatre but the absence of the first run exploitation.

(To be continued)

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EXHIBITORS' SUPPLY  
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# Pictures in Toronto

By HECTOR CHARLESWORTH

**T**WO elements at least promise continued popularity for "The Only Woman" and these are the fact that it provides a very strong emotional role for Norma Talmadge and in its later episodes presents some astonishingly realistic photography depicting a storm at sea. Incidentally it is a departure from the sentimental conventions of filmdom in that it shows that a happy ending can be created from a forced marriage without dissolving it.

The plot is more intricate than some recent plays dealing with the ups and downs of matrimony and centres around a heroine who, though she encounters many sorrows remains a strong resolute woman not a mere meek sufferer. In spirit it represents a recent tendency in film production; the effort to produce a type of motion picture which will appeal to the reforming elements of the community; the classes which have in the past have been most aggressive in their assaults on the whole industry. It is a coincidence that two important films representative of this new tendency should be simultaneously released in Toronto. The other is Mrs. Wallace Reid's production "Broken Laws" which was recently reviewed by me in these pages.

The plot of "The Only Woman" is certainly a severe indictment of the liquor habit, and in her new role, Norma Talmadge is almost a Carrie Nation in her vigorous solution of the way to put down "the accursed stuff." Helen Brinsley is very much a victim of circumstances. A handsome young man, Rex Herrington who loves her is unfortunately a dipsomaniac. His father a financier of no very nice scruples, conceives the idea that if he can force Helen to marry Rex, it will accomplish something that he himself has failed to bring about—Rex's reformation. Means come to hand when he discovers that Helen's father has been speculating with trust funds. He uses this knowledge to force a marriage, the girl making the sacrifice to save her father from exposure. Her troubles have just begun. After a fashionable wedding we find the young couple in London—the boy with an even more violent appetite for spirits and the girl the subject of unwelcome attentions from old Mr. Herrington's London manager. When the latter is repulsed he takes a dirty revenge by cabling to New York that

Helen is encouraging Rex to drink himself to death—a logical course for any woman to pursue who has been so mistreated. The elder Herrington then shifts his ground and comes to London to induce the girl to divorce the man he has forced her to marry. To his surprise Helen asks leave to take Rex away on a yachting cruise, where he will be free from the influence of fast acquaintances and where she may have a chance to reform him. Rex brings the gang along but Helen soon takes the upper hand. By a trick she maroons the revellers in a French town, has the liquor supply thrown overboard and submits Rex to a cold water regimen. In real life the outcome would probably be an attack of delirium tremens, but Rex, despite one backsliding, get a taste how nice it is to be sober. Realization that he can be a man comes in a shipwreck of the most sensational order. These scenes are so impressive and wonderful that it seems incredible that they could have been of artificial creation; were it not equally incredible that the pictures could have been made in a real storm. The magic of film photography was never so clearly in evidence. Rex proves his prowess in dealing with a brutal giant of a sailor who would do violence to Helen and then we realize that the divorce is off for good. The emotional art of Norma Talmadge is equal to the long emotional strain of her part and she never once fails to carry conviction. Eugene O'Brien as the weak, attractive Rex, has never done better work. The two fathers are played with sureness and distinction by Edward Davis and Winter Hall and Mathew Betz as the brutal sailor is realistic without overdoing it. The direction is by Sydney Olcott.

The Talmadge Family has been considerably in evidence; Sister Constance is seen in a new piece of a different order from Norma's since it is of light, sprightly order and its atmosphere is that of smart society. It is called "Her Night of Romance" and Constance plays the role of a vivacious and attractive American heiress, whose father has amassed millions in the scrubbing brush industry. The old man, despite his means, has a fear that some fortune hunter will capture the affections of his ewe lamb, so he carries her off to England to avoid that possibility. But he finds that the good old land is one of the native habitants of fortune hunters

and trouble starts so soon as the fair one lands on British soil. Of course a fortune hunter with a title to exchange for affluence is rather more desirable than one who has only impudence and good looks to offer, and the gay American girl as played by Constance Talmadge certainly manages to get a good time out of it and the prospect of a very attractive husband. The latter role is charmingly played by Ronald Coleman who possesses a handsome and attractive personality. Constance Talmadge is not only rich in feminine attractions but the clothes she wears are sufficient to fill any woman with envy. Her wardrobe in all its details has the average fashion display far outdistanced.

One of the most characteristic achievements of the Canadian writer, Robert W. Service "The Roughneck" is the subject of a film drama of the same name. The hero is one of the fighting types of world wanderer whom Service first encountered many years ago when he went from Toronto to become a bank clerk in the Yukon and emerged as a world famous writer of "red blooded" poetry and fiction. Jerry Delaney alias John Moon is a man who can do many things from shooting straight and using the punch when necessary, to diving and killing sharks. He has uses for all his talents during the action of the story. The role is presented in a virile manner by George O'Brien and Billie Dove makes an attractive heroine.

February 27th, 1925

Canadian Moving Picture Digest,  
Toronto, Ont.

Gentlemen:

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Yours truly,

JAMES SULLIVAN,  
Manager, King George Theatre,  
St. Catharines, Ont.

February 5th, 1925

Canadian Moving Picture Digest,  
259 Spadina Ave.,  
Toronto, Ont.

Dear Madam:

Enclosed please find \$2.00 for our subscription for this year.

Yours very truly,

F. J. LUNDHOLM,  
Manager, Lyric Theatre,  
Swift Current, Sask.



## Pictures in Winnipeg

By JOHN J. CONKLIN

WINNIPEG, Feb. 14.—"The Thief of Bagdad" was at the Capitol Theatre, Winnipeg, the week of Feb. 9th, at house prices drew large crowds at night but did not do so well at the matinee business. This production of Douglas Fairbanks was at the Walker Theatre in September, where it played to \$1.65 top, and some 6,000 persons attending. The second run at the Capital at 50 cents top and drew very good, but nothing like "Robin Hood," which the Capital had last season after it had been run first at the legitimate house at \$1.00 top.

The first week of "Robin Hood" at the Capital drew \$16,000 and the second week stood up remarkably well at the same house. "The Thief of Bagdad" only ran one week. A private showing was given to teachers the morning of Saturday before the showing; the teachers were delighted with it as a spectacle but it did not have the story that clings to "Robin Hood."

"The Thief of Bagdad" is undoubtedly a remarkable spectacle, the trick photography and the general sumptuousness of the entire conception. It is perhaps the greatest effort ever made with success in pictures to date; and lacking a heart appeal story, it loses its drawing powers among the youth.

But there are most beautiful settings, opulent backgrounds and atmosphere, amazing trick photography spectacular appeal and the colorful acting by star and principals. It is a sure feast for the eyes, but the public prefer Fairbanks in a picture like "The Mark of Zorro," a sequel of which he is now making.

The Lyceum Theatre, Winnipeg,

gave Marion Davies a two weeks' run, starting Feb. 2. Business was very good, nothing like this same house did with the star in "Little Old New York," because it had not the appeal to Canadians in its story. Canadian managers showing pictures, the background of which is the American revolution, are taking a chance with their British clients, no matter how the producer may try to smooth down the conflict between Britain and one of her colonies. Manager Charles Meade looked over the picture and decided to give it a week's trial and continued it for a second week. While patrons were enthused over the very human portrayals of the entire cast, the work of the star and supporting cast and the magnificent settings and beautiful costuming, it was a story of the old rebellion of 1776. There were many great scenes, such as the Crossing of the Delaware, the Battle of Lexington, the Siege of Yorkton, the farewell ball to General Howe, and Franklin's audience with the French king. It is a magnificent historical spectacle, finely staged and competently directed by E. Mason Hopper with sympathy and color. Holbrook Blinn's acting calls for praise. It is a great achievement for the screen.

\* \* \* \*

Mr. Meade followed "Janice Meredith" with "The Top of the World," based on Ethel Dell's novel. It ranks high in entertaining values and drew large business. James Kirkwood contributes a dual role to the picture and his work is sincere as well as deft and clever. There is a careful, exotic background, and many thrills in the scenes, the coming of the hurricane, followed by a flood being the apex of realism.

The sequence showing the wife and her supposed lover struggling in the flood waters of the river, has never been surpassed for gripping the attention of an audience. Anna Q. Nilsson and Sheridan Lewis contribute notable acting to the story. The International News Service is showing at this theatre weekly and is being greatly appreciated. Mr. Meade has secured "Abraham Lincoln" for showing at the Lyceum, as well as a revival of Douglas Fairbanks in "One of the Blood," "Married Flirts," "Salome of the Tenements," "Too Many Kisses," "K-The Unknown," "The Goose Hangs High," "Men and Women," "Fools in the Dark" and "Van-ity's Price."

\* \* \* \*

At the Metropolitan three weeks big business is reported. First there was Poli Negri in "The Forbidden Paradise" which drew packed house nightly. Ernest Lubitsch directed and he knows the stars capabilities. Working in a field in which he is thoroughly familiar the director is at his best. The acting of the star and the three other principals are among the outstanding features. There are magnificent settings, and gorgeous gowns worn by Negri. The sequence in which the hero learns that he is just one of many others who have fallen victim to the queen's charms and then been cast aside is excellent action. The director developed the story with a fine appreciation of details and has kept the interest alive until the close. He has given the picture a lavish setting. This should attract business in the largest theatres in the land. It is a decided improvement over recent Negri offerings, from a directorial as well as an acting viewpoint. It is filled with sex appeal and has been mounted without regard to expense. Negri is more beautifully gowned than ever. There are an abundance of big moments presented by a capable cast.

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# Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL, March 6.—There is considerable activity in motion picture circles this week. In the first place, the action of the Quebec Board of Censors in condemning the motion picture "Chu Chin Chow" has roused a very strong feeling of resentment, based both upon the stupidity of the ban and the unpleasant suggestion of anti-British prejudice it contains, in view of the fact that this is a big British production. There was a private screening of the film at the Mount Royal Hotel last Friday, and this was attended by a very select representative audience, including dignitaries of the Catholic and Protestant churches, leaders of bench and bar, prominent men in arts, commerce and other departments of professional and trade activity, and delegations representing most of the women's organizations in the city. The entire audience literally gasped when told at the conclusion of the exhibition that it would be the last time the film would be shown, as it had been condemned by the censors. Expressions were outspoken on all sides that such a condemnation was utterly unjustifiable. The head of one of the big Protestant theological colleges and a prominent dignitary of the Roman Catholic church both agreed that there was nothing whatever in the film, as shown, to justify the action of the censors, which they held to be incomprehensible.

\* \* \* \*

The reason given by the censors for their action is indicated on the tag as "nudity." Yet, as pointed out, the girl Zahrat wears more throughout this film than Betty Blythe—who plays Zahrat—wore in the film "Queen of Sheba," which was passed by the Quebec Censor Board and shown here. People are asking on every hand "Are the censors prejudiced against British films?" "Is this race prejudice?" and similar unpleasant questions. They are also writing to the papers, making similar comments and suggestions. Altogether the censors, by their bigotry and their stupidity, have got themselves into a pretty tight corner, and are now understood to be endeavoring to discover some method of wriggling out without being seen.

There are strong and persistent rumors that as a result of numerous private complaints the Attorney-General's department is taking a hand in the matter of censorship and that a new personnel will most likely be named before the Greek Kalends.

Nothing could conceivably be worse than the present state of affairs. This is recognized by everybody concerned. Exhibitors and exchanges alike will welcome any change suggested as impossible to do further harm and as likely to do some good.

\* \* \* \*

Owing to the dearth of first-class road attractions, His Majesty's Theatre is compelled to play a picture this week, and selected "Capital Punishment" as the film. Unfortunately, this is a propaganda film, and it is an unconvincing one. It is designed to win supporters to the cause of the abolition of capital punishment, but the story told is so full of improbabilities, and so lacking in plausibilities that nobody will be likely to change their mind as a result of having seen it. Indeed, it is more likely to harm than to help the cause it was planned to aid.

But the inherent improbability of the plot does not effect that quality of the action. The tale is well played, and those taking part in it do their work effectively, and, as far as may be, in a manner that tends towards plausibility. George Hackathorne, as young reformed crook who enters into a joke, only to find himself face to face with execution for a crime he never committed, is both realistic and emotionally effective. Clara Bow, breeziest of flappers, is picturesque as the young crook's loyal sweetheart. Mary Carr paints a "mother" portrait both human and restrained. Joseph Kilgour is a dignified Governor, and both Elliott Dexter and Alec. B. Francis do sound work. It is the story that lacks truth, not the acting.

\* \* \* \*

One feature in the evening's entertainment, however, is noteworthy. It is entitled "Il Trovatore," and is one of a series of British-made operatic stories told in film form. The action is excellent. The story is graphically and dramatically told. The settings are adequate and impressive, and the music provides a natural accompaniment for the presentation of the drama.

\* \* \* \*

At the Capitol there is a pictorial version of "The Goose Hangs High," a domestic comedy that delighted many people when presented on the stage here last December. Naturally, the film version differs from the acted version, but the central idea of a modern middle-class family, showing little but selfishness on the surface, but united and revealing capacity for

self-sacrifice and selfish action in time of stress and need is retained in the screen story. Myrtle Steadman, Constance Bennett, Esther Ralston, George Irving, and Pell Jr., compose a cast that does the story full justice and leaves behind an impression of natural acting not many pictures convey. If there is any exaggeration, it is as to characteristics, not natural qualities. Yvette and her Entertainers, a jazz band that plays lots of other music than jazz, and some of it exceptionally well, is an extra feature many people consider the main attraction on the bill.

\* \* \* \*

"Born Rich," the feature at the Palace, is a sincere effort to expose the artificialities of social life and the unsatisfying nature of an existence of wealthy indolence compared with one of comparative poverty into which the hypocrisy, the intrigue, and the insincerities of modern society do not enter. A typical young married couple who want for nothing are taken as an example, and the theme is developed out of their own experiences. Claire Windsor, as the jealous and spirited young wife, does some of the best effective work of her screen career. Jimmie Fairfax is good as the young husband. Doris Kenyon and Cullen Landis is less important roles are seen to advantage. The story is better than most with society settings, for some regard has been paid to logical development, to intimate touches of significant detail, and the sub-titles are marked by wit and distinction—qualities rarely seen in any titles on the screen today.

\* \* \* \*

The Strand Theatre gives a double bill of thrills. In the first film, "The Beautiful Sinner," crime and sensations are deftly intermingled by an old hand at thrills, with the result that we have an automobile chase, a wreck on the road, a romantic denouement, and plenty of sentimental interludes. William Fairbanks, Eva Novak, and a competent cast do well enough to make the thrills thrilling. In the second film, "Traffic in Hearts" Mildred Harris and Robert Fraser are the principals in a human story with plenty of sustained interest, but with a few minor weaknesses in the construction and development of the plot. The cast do their work with quiet realism.

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## ***“Remove His Diaper”***

IT takes about twelve hours to reach New York City from Toronto, Ont. I have not yet figured out why the Big Men who rule the destiny of their respective companies in the United States have such a hazy and impractical knowledge of the Moving Picture Industry in Canada, save that somehow or other Canada has received the stigma of being a five per center. I am wondering whether the rest of the British Colonies and Empire are as foreign to the Big Men as is Canada. I am forced to conclude that they must be, since Canada is on the very threshold of the United States, and Australia, New Zealand, South Africa, etc., are thousands of miles away.

I have been under the impression that foreign distribution netted the United States picture industry 35% of its revenue. It sounds like a good percentage worth protecting; and it should be most seriously considered. Not one per cent. of this revenue should be lost. When you balance up your accounts and find a shortage of a penny you get an expert accountant to find that lost penny, for that penny may be the symbol of lost thousands. When you balance up your distribution you should use the same practical method of discovering why Canada, or any other country in which you are distributing, is only showing a five per cent. balance, or less than that.

It is dangerous to grow so big that you are not in touch, or too busy to watch weak spots. You know the old adage of the rotten apple in the barrel. The same thing happens in a business, one weak or rotten spot can spread its decay through the whole business, undermining and destroying its fibre. It is very easy to dismiss Canada or any other country in which you have difficulties by letting them slide either to Heaven or Hell. When you're sliding you only go one way.

In Canada we have a very definite Combine or Trust. You all acknowledge it and accept it with but few exceptions. Did it ever occur to you that Canada was a five per center, or a losing territory because the Trust grabbed all the Cream? No? Well, let us consider the matter. The Trust is able to maintain big offices and branches throughout Canada, build big theatres, buy others to close, in order to kill opposition.

Do you realize what that means? At present there are about one thousand theatres in Canada exhibiting Moving Pictures. The Combine controls less than one-tenth of these. The remaining number are operated by Independents, exhibitors who are making a living out of the revenue the theatres give them. Do you realize, producers and distributors, what it means to gradually have these houses closed up, what it means to you from a distribution angle, what it will mean to you when you have only the Combine houses left to deal with. Perhaps

you are optimistic and feel that there will always be an enterprising exhibitor left to open a theatre or two, but with product controlled where would he get off at? If closing theatres across the Dominion of Canada, or any other country is part of the progressive development of the Combine it is about time some one stopped it. Perhaps you will argue that the Combine is not interested in closing money-making theatres. Why should it? The theatres of the Independents are in opposition to the Combine in many centres throughout Canada. In some towns and cities there are two or three Independent theatres, not making big money for the exhibitors, but giving them a living. These theatres cut into the receipts of the Combine theatres and the chances are that the Combine theatres in these special centres are being carried along by the other houses. The Combine buys out, if it cannot more cheaply freeze out, its opposition; and unless the opposition theatre is a finer structure and more desirable to keep open than the Combine theatre, which is perhaps carried on a short-term lease, or only indirectly controlled, the Combine proceeds to close the opposition. Therefore, across Canada we have a series of “dark theatres,” someone paying the rent just to keep the theatres closed. In some towns Independent exhibitors have been foolish enough to help pay the rent of a theatre which the Combine has closed, the Combine having sold these exhibitors the idea of a split-up on good product, with the other house out of the way. But to continue our argument about Canada as a worthy investment. The Combine is able to pay dividends to men who are not interested in “chicken-feed,” to have its associates live like Nabobs, and all out of the revenue which it derives from the Moving Picture Industry in Canada, or to be more correct, all out of you, for we do not produce pictures in Canada, you furnish the product which we sell. Now why do you lose money while the Combine prospers? Is it a lack of interest on your part? Fear of the Trust? Lack of a knowledge of the situation, or a lack of ability? One of these four it must be. I think I have arrived at a stage where I am able to judge intelligence. My contract with you Big Picture Men in the United States has led me to believe that as far as the Big I am in Canada is concerned he is still wearing diapers. Remove his diaper, boys, he will run for cover.

The enterprise which meets competition fairly and wins out, stamps itself as possessing a genius for business. The same is applicable to an individual who achieves great success by sheer merit. But to grab, coerce, threaten, throttle, using all the instincts of brute force and cunning to gain wealth and power over those who are too decent to adopt such tactics is no indication of cleverness or genius. It reveals the inferiority of such a gamester, remove his diaper, boys, and hear him holler!

—RAY LEWIS.



# THE EXHIBITOR'S PLACE IN THE SUN

By SYDNEY S. COHEN

Reprinted from the "Exhibitors' Herald"

(Continued from issue of Mar. 7th)

## THE INDEPENDENTS' OPPORTUNITY

THEY should take a leaf out of the books of the large producer-distributor-theatre owner, on the merchandising and exploitation of pictures, creating a demand with the public for their product. We have had ludicrous examples of some so-called independents asking and expecting bookings and business help and assistance from independent theatre owners releasing their pictures just like so many cans or feet of celluloid without any advertising exploitation pressure being put behind them, and asking the theatre owner prices far in excess of prices being asked by the active producer-distributor-theatre owner "combines." These prices have recently been referred to as "Robin Hood" prices, and the records of independent theatre owners from all parts of the country are here to confirm this. Such action is a colossal mistake and stock must be taken of the situation and of the conditions, necessitating the laying out of a program by the real brains of the independent forces, and the carrying out of same. It must be done, and can be done and with the great improvements and advances that have been made by the producers and directors in this industry I believe that a large number of theatre owners who are now doing business with these producer-distributor-exhibitor organizations will do far more business with the independents, if they are truly independent in all that the word implies, ready to help another independent. The demand is there and the independent theatre owner stands ready to give the independent director, producer and distributor real and substantial encouragement, but he must get a fair deal from them. All the independent forces in the industry must get together and work out their solution to keep this industry of ours free from monopolization and control, not only for our own salvation but for the benefit of our public.

## CONSOLIDATED SHIPPING

THE independent producers and state right distributors will greatly benefit their position if they will consolidate their physical distribution. Under present conditions the very large volume of business done by the big producing and distributing companies, reduces the cost of physical distribution and enables them to engage a large number of human units

in their exchanges to sell and merchandise their product. The other companies are thus at a decided disadvantage in competing with them, because their employees have to devote their time to physical distribution. But the aggregate amount of physical distribution of these latter concerns, if consolidated, would offset the volume of the other companies reducing the handling and shipping costs to these independent producers and state rights distributors. It would also enable them to render better service to the theatre owners as it would permit of a larger sales force concentrating their activities and efforts on the selling and merchandising of their product. As my suggestion covers only the shipping of film and does not in any way suggest the doing away of separate sales and exploitation organizations, it would provide an outlet to an independent producer for the physical handling of his films throughout the country and enable him to employ sufficient salesmen to properly present his wares to the theatre owner.

## THE PICK OF THE WORLD

THE motion picture going public of this country is entitled to the best in pictures — the pick of the world. The motion picture is essentially international because if it is not an art, it surely has the roots of an art. We therefore welcome good screen entertainment no matter from what part of the world it may be offered. Foreign pictures of good quality act as a stimulus to our own producers and directors and add a welcome element of variety to the theatre owner's program. The impression has gone forth that Europe has nothing to offer. This is contrary to the fact. It is true that the war has set back foreign production considerably, but nevertheless, many high class pictures have been brought here within the last few years and enjoyed the approval of our public. There has been a little hostile propaganda, cleverly fostered by interested parties, pretending to prove that Americans do not care for foreign pictures. Facts, as I have stated above, show the contrary. Nothing can hurt the reputation of foreign pictures more than such a mass of mediocre material as began to flood this country about two years ago. Foreign producers should keep their ordinary stuff at home and only come to this

country with their best, which must be the equal or superior of our own. American producers have gone abroad and not without the aid of foreign artists have made excellent pictures, and several European directors have been engaged to work in this country directing some of our biggest stars. Likewise, a number of big features of foreign origin have been bought by the largest producing interests in this country and sold to theatre owners as if they had been made in the studios of these companies.

## GOOD DIRECTORS IN PLENTY

SPEAKING of directors, one of the most encouraging developments of the day is the increase in the number of good and capable directors with original ideas. The importance of this fact to the industry at large and to the theatre owners in particular, can scarcely be overestimated. Nothing more surely puts a check on monopolistic tendencies than a plentiful supply of directorial talent. It is one of the lessons taught by the history of art, the art is not to be monopolized. It would be as easy to hold water in your clenched fist. In sculpture, in painting in every art, every outstanding genius was soon followed by a school of able disciples. If this is true of the older arts, how much truer must it be of the motion picture which is still in a growing state and where the experiment of today may be the miracle of tomorrow. Where several years ago we had one outstanding director recognized as the genius of directing, we now have a number of directors who have even surpassed him and more who have almost reached the heights he alone once held and a growing list of others whose initiative and creative power will soon make itself manifest.

## EXTRAVAGANCE AND WASTE

WAYS must be devised to eliminate the very many parasitical influences in the production end of the business at this time. There are too many middle men between the producer and the exhibitor of a picture, resulting in added cost to the picture. The cost of operating theatres is becoming too burdensome and the theatre owner's back is not strong enough to bear the strain of the weight that is being placed upon him. The breaking point is being reached. This group of middle men, beginning with the so-called agents who secure a story or a play, then bid one producer against another to secure it, ought to be eliminated; likewise the people who secure a "percentage" on the furnishing of the wardrobe and equipment, etc., required in the picture; also the additional "extras" that enter into the producing and assembling of a picture.

(To be continued)

# Pictures in Toronto

By HECTOR CHARLESWORTH

I HAVE always had my doubts as to whether Cecil De Mille is as sincere in his preachments as he would have us believe but he has certainly made a very colorful demonstration of the once popular melodramatic proverb "The Wages of Sin is Death" in his latest film "The Golden Bed." Few picture plays move in an atmosphere of such richness as this throughout most of its scenes. The story is based on a novel by Wallace Irwin and the scenario was written by Jean Macpherson who performed a similar service for Mr. De Mille in "The Ten Commandments."

It is a story of two sisters, daughters of an aristocratic family which has fallen into decay. One, Flora-Lee Peake is a callous beauty, willing to sell her loveliness in exchange for luxury. The other Margaret Peake is a plain little girl of democratic ideas. Flora first marries a foreign marquis (finely interpreted by the celebrated Russian actor, Kosloff,) and her carryings on in Switzerland with another titled admirer leads to the death of both husband and lover. Margaret in the meantime has formed an attachment for a boy of the humblest origin who by native ability has become a great candy manufacturer. Flora, returning after her European tragedy finds in his wealth an attraction for her predatory instincts. She lures him away from her sister, marries him and by her extravagances ruins him, betraying his honor doubly by her deceiving him with a lover, and by driving him to embezzlement. The sequel is the gutter for her and prison for him. She dies on the golden bed, symbol of her extravagances, in her old home, which has become a house of ill-repute. But prison makes a man of Admah and at the end happiness opens for him as the husband of the faithful Margaret. The "candy fete" held on the day when Admah's fortunes collapse, permits remarkably luxurious photography. The tale holds the interest well and the part of Flora, lovely but utterly worthless, is finely acted by the beautiful Lillian Rich. The finest acting however is that of Rod la Rocque as Admah, a really subtle and convincing impersonation. Vera Reynolds is also excellent as the good little Margaret, and there are fine minor characterizations by such authoritative actors as Robert Edeson and Henry Walthall.

As was to be expected from text provided by Harry Leon Wilson, "Oh, Doctor" is one of the best comic films presented in a long time. I missed the pleasure of reading the novel on which it is founded, but the underlines in the picture version show the hand of the facile humorist. The main idea of a youth who is a confirmed hypochondriac, victim of the constitutional timidity, and yet who must live until a certain date in order to inherit a fortune is in itself ingenious. And when love for a charming nurse impels him to overcome his nervous debility by doing the most reckless and fool-hardy things the plot thickens. A background of humor is provided by the fact that the men who have advanced him the money to enable him to live until his fortune comes due, are kept in a constant state of anxiety lest in his newly developed daring he shall kill himself. Such a plot provides scope for an endless series of situations and the length of the film could be doubled if the producers were inclined to spin it out *ad infinitum*. The charm of most of the yarns devised by Harry Leon Wilson is that he has a good deal of incidental satirical fun with a vast number of things; and that is one of the most interesting characteristics of "Oh, Doctor."

The chief role of Rufus Billups Jr. provides a fine opportunity for the comic talents and winning personality of Reginald Denny. His suggestion of internal qualms while he is posing as a Dare-Devil is really subtle. A less finished comedian would have made mere slap-stick stuff of many of the episodes. Mary Astor is an attractive representative of the nurse, Dolores Hicks, who inspires these deeds. In the supporting cast are well-known comedians like Otis Harlan and Tom Ricketts, former lights of musical comedy. I noted too Mike Donlin in the minor role of Buzz Titus. How the celebrities become submerged. Fifteen years ago Mike Donlin was as famous a figure and as much advertised in the press as Ty Cobb. He was one of the greatest baseball players of his time and so great was his fame that when he retired from baseball he was starred in light comedies for two or three seasons and his baseball writings were syndicated at an enormous fee. He is not an old man and his good looks and stage experience make him a competent movie support.

"Wife of the Centaur" the latest vehicle of John Gilbert, deals with rather primitive emotions. It is founded on a novel of the same name by Cyril Hume and the film version was made by King Vidor. As those familiar with Greek legend are aware the centaurs were beautiful mythical creatures with the torsos of men set upon the shoulders of horses—half man, half beast, that is to say. In this story the beast end of it is supposed to typify gross sensualism, a rather unfair inuendo against that useful animal the horse, who is more chaste in sentiment as a rule than the average human being. However the symbol makes a picturesque title. Jeffrey Dwyer, the hero of the story sways between two impulses—idealistic love of which the object is his wife Joan and sensual love which leads him to the feet of the siren, Inez. The story moves along in a continuous emotional conflict stimulated by the contrasted personalities of these two women. Many of the scenes are laid in fast society typified in hard drinking wildly conducted week-end parties in which décolleté gowns and very revealing one-piece bathing suits abound. There also some rather sensational bed-room scenes. But in the end the weak and abandoned Jeffrey races back through snow clad hills on skis to the chaste and loving Joan. The play has thus a moral; and provides as many thrills as though it had none. We can only hope that Jeffrey was permanently cured, but knowing his temperament we doubt it. John Gilbert is a very fine actor with a strain of masculinity which makes all that he does either in the higher or lower level of emotion convincing. Eleanor Boardman is a sweet and attractive symbol of ideal love and Aileen Pringle of the other kind, which is certainly not less prevalent. From a technical standpoint it is all very well done.

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# Pictures in Montreal

By S. MORGAN-POWELL

**M**ONTREAL, March 19th, 1925.—It is not very often that a picture based upon a play turns out to be satisfactory to those who have seen the drama on the stage. But "The Great Divide" is a notable exception. The phenomenal success of the spoken drama is a memory of the American stage. It established the reputation of a great Canadian actress beyond challenge, and it also won for Henry Miller a public he has never since lost. Those who recall the play will remember also that some of its most poignant moments depended upon dialogue which laid emphasis on the restricted and narrow outlook of the life lived by the two chief protagonists, which was contrasted with the magnificent sweep of the vast landscape that stretched around them on every side. This landscape was, perforce, suggested by scenery.

In the picture the actual landscape is depicted in all its splendor and magnificence. Scenes of the Grand Canyon of Colorado and of the western deserts and mountains provide the background against which the emotions of Ruth Jordan and Stephen Ghent find full play. The scenic setting seems to have been not without its influence upon the chief actors, for both Miss Alice Terry as Ruth Jordan and Mr. Conway Tearle as Stephen Ghent give unusually effective and realistic portrayals of their respective roles. Nor is the cast supporting them lacking in adequate characterizations. The result is that the action and the scenery and the personalities of those taking part all blend to form a virile story that grips the imagination and leaves very little indeed to criticise.

The cloudburst scene, and the perilous ride together of Ruth and Stephen, are visualized in a manner of course impossible on the stage of the spoken drama, and although there is always missing the physical presence of the actors and the magic of the spoken word, the substitute offered seems for once to come within measurable distance of fair substitution. It makes one think what a wonderful thing it would have been could the original players have enacted their roles against this actual background.

In a word, this is a screen version of a play that lacks little in those requisites that go to make a picture worth while. One notes also with keen pleasure the fact that the adaptation from the stage to the screen has been

achieved without any vital departure from the terms of the spoken drama—another rare and very welcome feature.

\* \* \* \*

At the Palace Theatre "Smouldering Fires" is the feature. It tells a story of a successful business woman who has ignored the sentimental side of life to make her business go, and who, when on the wrong side of thirty, falls in love with one of her employees. The man, seeing his opportunity for advancement, and mistaking his own sincere regard for his employer for love, marries her. He falls in love with her sister, a young girl, who reciprocates his affection. He tries to keep faith with his wife, but the unnatural situation cannot be hidden from her eyes, and the domestic drama comes to an abrupt ending with her understanding. Much is left to the audience to imagine. Probably a divorce has been cut out. In our polite Quebec circles, we do not mention such ghastly things as divorces, even when they are obviously the only sensible termination to domestic infelicities. The censors keep us in the greatest ignorance. But since they cannot censor our imaginations, and since it is impossible for them to prevent a story making people think, we elect to think that the lady granted her husband his freedom and that he and her sister married and lived happily ever after—though that would hurt our righteous censors right royally.

Pauline Frederick plays the wife, and does so with discretion, emotional restraint, and no little poignancy. Wanda Hawley is the sister, and Laura La Plante also has a prominent role. It is a film of average quality, and more than average merit in so far as the acting is concerned.

An additional feature at the Palace is a fashion revue in which Hope Hampton is seen in the latest advance models from Paris. They reveal one interesting fact—the styles are not to be so extreme as some alarmist cablegrams from the French capital indicated, nor are skirts to be worn above the knees. For which mere man may thank whatever gods there be.

\* \* \* \*

The other picture programmes do not call for outstanding mention, with one exception. At the Strand, Irene Rich and Matt Moore are seen in "The Lost Lady," which is by no means successful adaptation of the

wistful and beautiful Willa Cather novel that created such a sensation a year or more ago. The spirit of the novel has been largely lost in its transition to the screen, and the most sincere efforts on the part of the principals cannot do more than indicate its shortcomings, even while their individual work is effective. There ought to be some sort of law requiring all screen adaptations to be submitted for approval to the novelist before the picture is made. Miss Cather would, one feels confident, never have consented to the film diversions from her plot.

The other film, "Strathmore," is one of those juicy sentimental stories in which little regard is paid to anything but love with a capital "L." Diana Miller and Jackie Saunders have the leading roles, and one may suppose that since the tale wends its way through numerous obstacles in the path of true love to a happy ending which sends the flappers away sighing with suppressed emotion, it is all right. But it will not be remembered long.

"Lady of the Night," an adventure of those who turn night into day, is chiefly remarkable for a dual role of quite exceptional interest and strong contrast which it provides for Miss Norma Shearer. This young actress, whose work has been so widely commented upon, is making progress along the right lines and is steadily working her way up the ladder to a point where she will be able to compel recognition from the biggest authorities. She achieves the dual characterization with a sharpness of delineation that makes one marvel at her resourcefulness and emphasizes her versatility in a remarkable manner. Moreover, though the story is melodramatic, she does not accentuate this phase of its telling, but contents herself with the closest and most intelligent study of significant trifles. She certainly achieves a distinct and emphatic artistic success, upon which she is to be heartily congratulated.

\* \* \* \*

Evelyn Brent in "The Dangerous Flirt" at the Imperial is quite sufficiently attractive to warrant the audience remaining to the very end. The story is as its title indicates, and fairly well told. Miss Brent's acting makes it more than ordinarily interesting.

An old-fashioned film story is shown on the screen at the Imperial. It is entitled "The Family Secret," and is based upon Frances Hodgson Burnett's novel, "Editha's Burglar." Miss Gladys Hulette makes a sentimentally moving heroine. Otherwise the film features the precious child known as Baby Peggy. If you like prodigies, you like them. If not—!

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## Pictures in Winnipeg

By JOHN J. CONKLIN

"Thundering Herd" the Paramount production, starring Jack Holt and Lois Wilson and many other stars, was given its premier in Western Canada at the Capitol Theatre, Winnipeg, Feb. 28, and attracted an immense crowd. H. M. Thomas, western division manager, has prepared the public for something out of the ordinary by his intimate style of daily newspaper advertising. This production was filmed near Edmonton, Alberta, on the great government park near Wainwright where the Buffalo herd of 6,000 have their feeding grounds. It was necessary to kill off several of the older bulls as the herd was getting too cumbersome, and opportunity was taken by the Lasky company to film a picture during the stampede by the cowboys and the corraling of the herd. If this had been made before "The Covered Wagon," the latter would not have the vogue it had.

This is a great picture for all classes. It was a fairly good story, one of Zane Gray's novels, but it has thrills and picturesque photography of great beauty. The finale is wonderful and the crowd while they were gripping their seats cheered for five minutes, something that did not happen during "The Covered Wagon." A beautiful atmospheric prologue was prepared by Mr. Thomas, enhanced by the powerful and sympathetic singing of Henry Thompson.

\* \* \* \*

At the Lyceum Theatre, Winnipeg, Charles A. Meade, manager and lessee concluded the fourth and final of the revivals of great pictures. These

were "Male and Female" which did very large business; "Broken Blossoms" which attracted good business during a bad show period, Christmas shopping week; "Mark of Zorro" which did very large business; and "One of the Blood" which did excellently. Mr. Meade gave many an opportunity to see four of the biggest successes of the screen and many had recommended them to the younger generation who had not the chance to see them when first presented. Altogether it was a plucky and lucky piece of showmanship.

\* \* \* \*

"Abraham Lincoln," shown at the Lyceum Theatre the week of March 9, is truly a notable classic and one that no student of history should miss. Besides it is magnificently done and there is nothing in it that Canadians cannot understand and appreciate. No character remains in your mind but Abraham Lincoln after the conclusion. The performance of George A. Billings as "Abe" imprints upon your memory an Abraham Lincoln worthy of any tribute. It is one of the really worth while moving pictures, one of the few that can be counted on the fingers of one hand since the very inception of the screen. The film version of the life and career of United States' most picturesque and lovable figures, is the first real dramatic biography contributed to an art by the motion picture; all others must come to this one to find there standards.

\* \* \* \*

Henry Thompson, the well known tenor, who was heard a few seasons

ago in the Capitol of Montreal and in Toronto theatres, going to Winnipeg for six months' engagement two years ago, is again at the Capitol in Winnipeg on a four weeks' contract. Mr. Thompson has the season booked in community opera in Chicago and New York, and has spent the past year in Buenas Aires.

\* \* \* \*

"The Sea Hawk" after a big run at the Capital, Winnipeg, opened a second run at the Metropolitan the week of Feb. 14 and drew big business all week. This highly picturesque and adventuresome drama is about the most engaging production shown in Winnipeg this year. There are colorful scenes throbbing with action, crisp incident and romance. It is finely staged and perfectly acted. There is a rich atmosphere and backgrounds. There are marvelous sea scenes, galley slaves at work and seafights, Wallace Beery and Milton Sills stand out among the seven principals which include Enid Bennett, Lloyd Hughes, Wallace MacDonald, Marc MacDermott and Willie Collier Jr.

\* \* \* \*

"Sinners in Heaven" founded on a widely read novel by Clive Arden, attracted large business to the Garrick where it ran for two weeks starting Feb. 1. It is an obvious story, trite and commonplace in theme but which is given fine atmosphere and settings. It carries an appeal in its romance and backgrounds. The acting is of a high class order. What the title did not attract, the announcement that Bebe Daniels and Richard Dix are in the cast, did. It is a sheer romance, built on tropical backgrounds. There is picturesque shots, fine atmosphere and the wedding without benefit of clergy. Dix has reached stardom. The concluding scenes furnish suspense. The rescue from the cannibals has the usual thrill.

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# F. B. O. Schedule for 1925 Keeps Eight Units Busy

**Surprises Galore in New Programme, Titles, Authors, Players, Directors Internationally Known.**

**A**LL units at the F. B. O. studios in Hollywood have buckled down to the grind of production, maintaining a swifter pace than at any time in the history of the organization.

That 1925 will carry the motion picture industry into an era of unexampled prosperity that will benefit not only the big first line producers but the more showmanly independents as well, is the unalterable conviction of every producer allied with Film Booking Offices. Without exception they have dedicated themselves to a policy of sound, aggressive showmanship; for, they believe, only showmanship of the most practical character will succeed in these days of intense competition.

F. B. O.'s own units are arranging plans of an ambitious nature. Gothic Productions, organized by Lou Baum to produce two series of attractions for F. B. O., has just completed its second feature, "Parisian Nights," an Al Santell production starring Elaine Hammerstein and Lou Tellegen.

Gothic's second unit, the Evelyn Brent series, is at work on its fourth production, "Lawless Blood," based on an original by Fred Myton and which is being directed by Tom Buckingham. It is a sea story about a bootlegging ring.

One of the most important of F. B. O.'s new year undertakings is a two-reel series tentatively titled, "The Pace Makers" in which the entire cast of "The Go-Getters," headed by George O'Hara and Alberta Vaughn will appear. Wesley Ruggles has been engaged to direct the series, which is based on the H. C. Witwer "Alex the Great" stories and adapted to the screen by Beatrice Van. College life, sport and young romance are the chief ingredients of the new series, in which there will be twelve episodes.

Fred Thompson, the F. B. O. Western star and champion athlete, has recovered from his fractured thigh and will shortly begin work on his second production, "The Arizona Bearcat." The director has not yet been chosen.

Lefty Flynn is busy on his third production "Breed of the Border," an original by William Hoffman, magazine writer and will shortly launch his fourth production "Speed Wild" by H. H. Van Loan and under the direction of Harry Garson.

The final scenes of the Elizabeth Cooper novel, "Drusilla with a Mil-

lion" are being shot by Harmon Weight for Associated Arts Corporation. In the cast are Mary Carr, Kenneth Harlan, Priscilla Bonner, Claire Du Bray and others.

Among the F. B. O. productions just completed is "Parisian Nights," a melodrama directed by Al Santell and starring Elaine Hammerstein and Lou Tellegen. The final scenes were filmed recently at the Presidio in San Francisco.

Another unit now established at the F. B. O. studios is the C. Gardner Sullivan company, filming Mr. Sullivan's own story, "Mock Marriages." The cast includes such favorites as Jacqueline Logan, Clive Brook, Belle Bennett, Jean Hersholt, Cissy Fitzgerald and others. John Ince is directing.

Other units at work-elsewhere on productions for F. B. O. are Van-Pelt Wilson, filming a new Al Wilson air melodrama, directed by Bruce Mitchell, and the Independent Pictures Corporation making another feature with Bob Custer, a new and promising arrival in the field of Western pictures.

## Earle Reynolds Seriously Injured Railroad Train

Earle Reynolds, traveller for Vitagraph and recently for Fox, was seriously injured, February 20 being thrown against the side of the car while passing between coaches on a railway train running into Foam Lake Sask. He is in a Winnipeg hospital suffering from concussion of the brain.

## Manitoba Picture Interests Ask For Repeal Of Amusement Tax

The week of March 9 the Manitoba amusement theatre interests will make an onslaught on the Manitoba Amusement Tax in the Legislature of Manitoba, now in session. The support given to the contention that there should be no tax on tickets 50 cents and under has been given warm support but the government is not showing any inclination this session to decrease taxation, but to increase it, notably in the advance in the gasoline tax from one cent to three cents a gallon. However, the theatre men will make a strong stand and have good hopes of securing something.

## William B. Naylor Attacked in Ottawa By Public Speaker

During the presentation of the British travel picture, "The Lost Tribe," based on the book, "Pearls and Savages," by Captain Frank Hurley, at the Franklin Theatre, Ottawa, Ontario, recently J. C. Campbell, secretary of the Ottawa Retail Merchants' Association, made an unusual and unsuccessful attack upon the man who made the arrangements for the engagement, namely William B. Naylor of Toronto. The proposition included the showing of the feature under the auspices of the Victorian Order of Nurses on a percentage basis after the theatre rental had been paid. Secretary Campbell wrote letters which appeared in the Ottawa Citizen condemning the arrangements and Mr. Naylor forthwith replied, the result being that various details were explained and the picture secured considerable publicity.

Their Excellencies, Baron Byng of Vimy, Governor-General of Canada, and Lady Byng, extended their personal patronage to the feature and, incidentally, after witnessing a presentation, Lady Byng purchased \$32. worth of tickets for a party from Rideau Hall, the official residence, for a subsequent performance. The Nurses also sold a considerable quantity of tickets, and the organization secured very fair returns.

## Leonard Bishop, Regent Captures Managers' Prize

Manager Leonard Bishop of the Regent Theatre, Ottawa, Ontario, worked a hidden phonograph with a splendid record of "I Pagliacci," as sung by Enrico Caruso, in conjunction with the presentation at the Regent during the week of February 7 of the production "He Who Gets Slapped."

This musical stunt was highly appropriate for the theme of the picture and, moreover, the effect was heightened by the tuning in of the phonograph with the pipe organ so that accompaniment to the phonograph selection was played on the organ at the performances. This stunt was simple and inexpensive.

The Columbia Theatre, Wellington Street, Ottawa, has been placed on the market to lease. The Columbia, which has been under the management of William H. Maynard, is a district moving picture house that enjoys regular neighborhood patronage.

# Coming Vitagraph Pictures

ALBERT E. SMITH Presents

## "Pampered Youth"

ADAPTED FROM BOOTH TARKINGTON'S FAMOUS STORY

### "THE MAGNIFICENT AMBERSONS"

WITH

CULLEN LANDIS

ALLAN FORREST

BEN ALEXANDER

ALICE CALHOUN

CHARLOTTE MERRIAM

DAVID SMITH PRODUCTION

**VITAGRAPH**

NAZIMOVA

IN

### The Redeeming Sin

By L. V. JEFFERSON

J. STUART BLACKTON  
PRODUCTION

### Tides of Passion

By BASIL KING

WITH

MAE MARSH

J. STUART BLACKTON  
PRODUCTION

### A School for Wives

Adapted from

"The House of Lynch"

By LEONARD MERRICK

WITH

CONWAY TEARLE

VICTOR HUGO HALPERIN  
PRODUCTION

ANITA STEWART in

### "BAREE, SON OF KAZAN"

DAVID SMITH PRODUCTION

WILD FIRE - STEELE OF THE ROYAL MOUNTED - THE ALIBI  
THE HAPPY WARRIOR - THE ROAD THAT LED HOME  
THE UNKNOWN STORY

Toronto

Montreal

Winnipeg

St. John





## Vitagraph to Supply Tax Free Music Cue Sheets in Addition to Present Service

IN keeping with a policy which demands the extension of every possible aid to motion picture exhibitors, Vitagraph, in a statement issued this week by John B. Rock, announces the perfection of plans for a tax free music cue service to theatres.

The first production with which these facilities will be extended to exhibitors desiring it is "School for Wives," whose official release is set for March 9th.

Vitagraph decided upon this radical innovation after receiving requests from many exhibitors in all parts of the country, who were anxious to be relieved of the burden imposed upon them by the Authors and Composers Association. Members of this organization own copyrights on much standard music, which, in consequence, carries a fixed charge for use in cue sheets. Even though a theatre uses only one sheet of copyrighted music in the course of a year, it is required to pay a yearly fee of ten cents for each of its seats.

With virtually every picture house in the United States offering an elaborate music program as a regular feature of its entertainment, the burden became increasingly heavy. As a step in a campaign for lifting of the objectionable charge, many exhibitors joined last September in organizing the Tax Free Music Bureau Association, with Harry Sigmund, of New York, as General Manager.

By thus organizing, theatre owners and managers succeeded not only in directing attention to the trying situation affecting them, but in obtaining a measure of relief. Mr. Rock believes that much more may be accomplished, however, through direct action by producers and distributors, and that cooperation along the lines just adopted by Vitagraph is due the exhibitor.

The Vitagraph statement reminds exhibitors that in making up the tax free music cue sheet the music obtained will be free only until the date of publication. The purchase thereafter of any music, the copyright of which is held by a member of the Authors and Composers Association, will subject them to the same yearly charge they have been required to pay in the past.

The tax free cue sheet to be issued by Vitagraph is in addition to the music cue service already extended. This is to be continued, as heretofore.

"Vitagraph has determined to extend the new facilities to exhibitors because we consider it a duty and a pleasure to serve them in every way possible," said Mr. Rock. "There cannot be too close cooperation among the various factors composing the picture industry. What helps one helps all, and if the lot of the exhibitor is lightened the producer and distributor is certain to benefit in the long run."

for the production of features in California. His latest incorporation is a forerunner to his plans for the opening of a new independent film exchange at Montreal and other cities, it is understood.

P. Oleson is manager of the Empress, West St. John, and reports good business there.

### Fire Destroyed Grand At Moncton, N.B.

Fire destroyed the Grand Theatre recently. This theatre was owned by Torrie and Winter and was situated in the business part of Moncton quite near the Imperial Theatre. No other buildings were damaged. There was \$20,000 insurance on the Grand which it is stated will not cover half the loss.

A local entertainment had been given in the theatre and fire broke out about two hours after the house had been closed for the night.

### Halifax Newspapers Praise Singing William Melody

Favorable comment was made by the Halifax newspapers upon the singing of William Melody of Associated first National, St. John, who sang at a banquet of the Holy Name Society in St. Mary's Hall, Halifax, recently. Mr. J. D. O'Connor of the N. S. Board of Censors is president of this society and was chairman that evening.

### New Theatre Building For Truro, N.S.

Much interest is excited among movie fans in the fact that Truro is to have a new theatre. R. J. Farbe is re-modelling a corner building which will make a very fine theatre with a seating capacity of 600. Lewis Werner, formerly of St. John where he was with the Fox Film Corporation and Canadian Educational, is the manager. A contest with a valuable prize is being conducted to determine a name for the new theatre.

### Mrs. Arthur Adams St. John Censor Board Leaves

By the departure from St. John of Mrs. Arthur Adams the New Brunswick Board of Censors loses one of its women members and one who faithfully fulfilled the duties of her position. Mrs. Adams has gone to California to reside with her married daughter there. It is understood that no appointment will be made to fill this place.

### Edward Warren Replaces S. Jacobs, Educational, St. John

Samuel Jacobs who has been for some time with the Canadian Educational Films has resigned and accepted a position with Canadian Universal in the St. John exchange. His place with Canadian Educational is taken by Edward Warren of Toronto.

### Business In Maritimes Reported As Improving

It is stated that except in Sydney and New Glasgow business all over the territory of the Maritimes is improving. Things are looking up and nearly every exhibitor allows that there is a change for the better.

### L. E. Ouimet To Open Exchanges

Notice of incorporation of a company under the laws of Canada by L. Ernest Ouimet of Montreal was given by the Government at Ottawa on February 28 in the official Canada Gazette. The new company is an incorporation of Mr. Ouimet himself under the title of L. E. Ouimet, Ltd., and he has capitalized himself at \$50,000.

Mr. Ouimet was one of the first exhibitors in the Dominion and he takes pride in the fact that he organized the first moving picture exchange in Canada, dealing in films which he imported from Europe for presentation first in his own Montreal theatre. He later became the Canadian distributor for Pathe Exchange, selling out his franchise a few years ago to Regal Films, Limited, Toronto, after which he became president and general manager of Laval Photoplays, Limited,

# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

*Sir Oliver Tressilian is betrothed to Rosamund Godolphin, but the marriage is opposed by Rosamund's brother, Peter, and her guardian, Sir John Killigrew. When Oliver's young half-brother Lionel, kills Peter in a quarrel suspicion falls on Oliver. A trail of blood is found leading from the body to his doorway. Even Rosamund believes him guilty. Desiring to protect Lionel, Oliver can only protest his innocence; but he obtains from the justices a document, to be produced in case of trial, attesting to the fact that he bears no mark of recent wound; that therefore the trail of blood, obviously that of the murderer, is not his. A few weeks later trial threatens; and Lionel crazed with fear that Oliver will reveal the truth, hires a pirate sea-captain, Jasper Leigh, to abduct him and sell him as a galley-slave. With Oliver's disappearance it is assumed that he has fled to escape trial. Out at sea, Leigh tells Oliver of Lionel's part in the affair and offers, for a price, to take him back to England. Oliver accepts and Leigh is about to turn back when a great Spanish ship bears down upon them, her guns in action. The Swallow, unarmed, is sunk.*

## CHAPTER VIII (Continued)

The mate's gun was never fired, nor was the broadside from below. Indeed, that sudden list had set the muzzles pointing to sea; within three minutes of it they were on a level with the water. The Swallow had received her death blow and was settling down.

Satisfied that she could do no further harm, the Spaniard luffed and hove to, awaiting the obvious result and intent upon picking up what slaves she could to man the galleys of his Catholic Majesty on the Mediterranean.

## CHAPTER IX

### THE CAPTIVE

Sakr-el-Bahr, the hawk of the sea, the scourge of the Mediterranean and the terror of Christian Spain, lay prone on the heights of Cape Spartel.

Above him on the crest of the cliff ran the dark green line of the orange groves of Araish—the reputed Garden of the Hesperides of the ancients, where the golden apples grew. A mile or so to eastward were dotted the huts and tents of a Bedouin encampment on the fertile emerald pasture land that spread away as far as the eye could range toward Ceuta. Nearer, astride of a grey rock, an almost naked goatherd, a lithe brown strippling with a cord of camel-hair about his shaven head, intermittently made melancholy and unmelodious sounds upon a reed pipe. From somewhere in the blue vault of heaven overhead came the joyous trilling of a lark from below the silken rustling of the tideless sea.

Sakr-el-Bahr lay prone upon a cloak of woven camel-hair amid luxuriating fern and samphire on the very edge of the shelf of cliff to which he had climbed. On either side of him squatted a negro from the Sus, both naked of all save white loin cloths, their muscular bodies glistening like ebony in the dazzling sunshine of mid-May. They wielded crude fans fashioned from the yellowing leaves of date palms, and their duty was to wave these gently to and fro above their lord's head, to give him air and drive off the flies.

Sakr-el-Bahr was in the very prime of life, a man of a great length of body, with a deep Herculean torso and limbs that advertised a giant strength. His hawk-nosed face ending in a black forked beard was of a swarthiness accentuated to exaggeration by the snowy white turban wound about his brow. His eyes, by contrast, were singularly light. He wore over his white shirt a long green tunic of very light silk, woven along its edges with arabesques in gold; a pair of loose calico breeches reached to his knees; his brown muscular calves were naked and his feet were shod in a pair of Moorish shoes of crimson leather, with upcurling and very pointed toes. He had no weapons other than the heavy bladed knife with a jeweled hilt that was thrust into his girdle of plaited leather.

A yard or two away on his left lay another prone figure, elbows on the

ground and hands arched above his brow to shade his eyes, gazing out to sea. He, too, was a tall and powerful man, and when he moved there was a glint of armor from the chain mail in which his body was cased and from the steel casque about which he had swathed his green turban. Beside him lay an enormous curved scimitar in a sheath of brown leather that was heavy with steel ornaments. His face was handsome and bearded, but swarthier far than his companion's, and the backs of his long fine hands were almost black.

Sakr-el-Bahr paid little heed to him. Lying there he looked down the slope, clad with stunted cork-trees and evergreen oaks; here and there was the golden gleam of broom; yonder over a spur of whitish rock sprawled the green and living scarlet of cactus. Below him about the caves of Hercules was a space of sea whose clear depths shifted with its slow movement from the deep green of emerald to all the colors of the opal. A little farther off behind a projecting screen of rock that formed a little haven two enormous masted galleys, each of fifty oars, and a smaller galliot of thirty rode gently on the slight heave of the water, the vast, yellow oars standing out almost horizontally from the sides of each vessel like the pinions of some gigantic bird. That they lurked there either in concealment or in ambush was very plain. Above them circled a flock of sea-gulls noisy and insolent.

Sakr-el-Bahr looked out to sea, across the straits toward Tarifa and the faint distant European coast line just visible through the limpid Summer air. But his glance was not concerned with that hazy horizon; it went no further than a fine white sailed ship that, close hauled, was beating up the straits some four miles off. A gentle breeze was blowing from the east, and with every foot of canvas spread to catch it she stood as close to it as was possible.

Nearer she came on her larboard tack, and not a doubt but her master would be scanning the hostile African littoral for a sight of those desperate rovers who haunted it and who took toll of every Christian ship that ventured over-near. Sakr-el-Bahr smiled to think how little the presence of his galleys could be suspected, how innocent must look the sun-bathed shore of Africa to the Christian skipper's diligently searching spy-glass. And there from his height, like the hawk they had dubbed him, poised in the cobalt heavens to plumb down upon his prey, he watched the great white ship and waited until she should come within striking distance.

(To be continued.)



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# CANADIAN MOVING PICTURE DIGEST

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# THE EXHIBITOR'S PLACE IN THE SUN

By SYDNEY S. COHEN

Reprinted from the "Exhibitors' Herald"

(Continued from issue of Mar. 14th)

THE elimination of the "middle-men" as outlined in my previous article would result in a great savings being affected in the making of the picture, sufficient to warrant the producer marketing it to the theatre owners at lower prices. The doing away with "padded pay rolls" would be a forward step in the lowering of film rentals and do away with the excessively high costs that enter into the making of so many of our pictures.

The elimination of this army of unnecessary extras might deplete the luncheon trade at the Hotel Astor in New York City, but it would save a lot of good table linen from being marked up with box car numbers.

## MORE EXPLOITATION

SOME of the money thus saved can be used along the lines of exploitation and sales effort. Our present sales efforts to a great extent let the film practically die after the first run. This is done not only in the matter of exploitation but also in the trade press, as it seems most producers make no further announcement after the initial statements intended for the first run. As a matter of fact, the first run theatre owner requires less information than the subsequent runs, because as a rule he has an organization of aides and assistants gathering information for his purposes and exploiting his picture for him.

It is true that some theatre owners do not know how to exploit a film. Some do, very intelligently and effectively, but others do not feel a picture can be worth while unless they have been charged a lot of money for it, and consequently do not advertise it to their public.

What a picture costs isn't of much interest to the public. The theatre owner can't consistently increase his admission charge for a picture because it costs so many millions to make. No, the public are only interested in the entertainment features of a picture, and it is absolutely necessary to intelligently present the real merits of the film offered to them, and to eliminate all misleading statements that so often are made about films, a practice which brings the industry into disrepute and destroys confidence in a real announcement, resulting in a lessening of business.

We have a large number of very expert and efficient salesmen and some

of the others could be made more helpful if their home offices would make them into an auxiliary, supplemental exploitation force, cooperating with the theatre owner in putting the picture "over." I wonder if producers fully realize how largely it is being left to the theatre owner to "make a picture." Keeping the gates open for independent productions is great. We need it. We must have it. But see that the gates are intelligently guarded so that ruin will not follow an oversupply of under-exploited and poorly selected pictures, for all values in this industry are predicted on the public's appreciation of our efforts.

## A NEW LINE OF DEPARTURE

I WOULD suggest a new gospel, a new line of departure for the employment of such brains as are now engaged in promoting publicity for their various employers—meaning of course, our film magnates. There is considerable talent here, but more of it should be employed and directed with absolute singlemindedness of purpose towards increasing the intake at the box office of the motion picture theatres of the world. The details of such work suggest themselves, I might mention in a general way, however, that the widening purpose of the industry should be appreciated and carried out with the chief object to gain new zones of public goodwill. Our public for one thing is entitled to honest and truthful advertising. So is the theatre owner. The trade press should be used to bring to the theatre owners honest information about the motion picture. Neither they nor their patrons are interested in any publicity story as to how many thousands of people "slept in tents" outside of some producer-owned Broadway theatre in New York City to see the picture. But they are interested in learning that the picture is entertaining, wholesome, meritorious and also some of the outstanding facts pertaining to the particular film their public might become interested in.

(To be continued)

## —AT LIBERTY—

Experienced male Pianist open for engagement in moving picture theatre.

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294 ONTARIO STREET,

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## Stop the Press News

GEORGE F. PERKINS, of the Perkins Electric Co. Montreal, is reported as having been placed under arrest charged with having tried to set fire to premises belonging to him on St. Catherine St. on January 15th, 1924. The warrant was signed by Fire Commissioner Emmett Quinn. Detectives state that the alleged attempt was not successful, insurance policies on the stock were cancelled and the place left vacant. A second complaint charges Mr. Perkins with having "had some unknown set fire to the warehouse at 150 St. George on August 14th, 1924." The warehouse contained goods belonging to the Perkins Electric Co. who carried an insurance of \$25,000. Mr. Perkins after appearing before the Fire Commissioner was released under \$5,000 bail, preliminary hearing March 24th.

We offer our sympathy and condolence to Messrs. A. S. and L. Lester, owners of several theatres in the city of Toronto, and members of the M. P. T. O., who recently lost their beloved mother, Mrs. Lester passed away at her home in London, Eng.

Famous Players Canadian Corp. is reported as having acquired several of the theatres of the Trans-Canada Co. which was reported as having gone into liquidation. Ever read the fable of the "Dog in the Manger?"

The Editor of the Canadian Moving Picture Digest is publishing a paper called the "Spotlight" in the United States. Starting March 28th.

Vitagraph will release a series of Western pictures featuring Pete Morrison and "Lightning," releases one a month.

"Capital Punishment" will have its initial showing at Toronto at the Grand Theatre, Monday, March 30th. It is a Preferred release.

Daylight Saving in Toronto is to begin midnight May 3rd.

F. B. O. are using stickers on all their correspondence heralding the M. P. T. O. A. Convention, Milwaukee, Wis., May 12, 13, 14. Gord Boy, F. B. O.

Those who are very keen about having a paper in Canada friendly to Combine interests are getting ready to publish just such a one. We will soon discover who is really Independent.

**CANADA'S  
MOTION PICTURE  
TRADE PAPER**

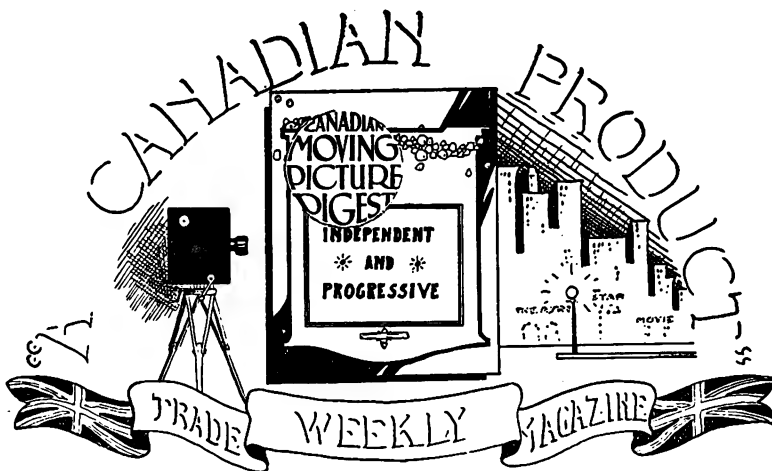
The Canadian Moving  
Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

**Subscriptions—**

Canada - - \$2.00  
United States - - \$2.50  
Great Britain - - \$2.50



**ESTABLISHED  
1915  
FOR EXHIBITORS**

Published by  
**Canadian Moving Picture  
Digest Company Limited**  
259 Spadina Ave., Toronto

Official Organ of the  
M. P. T. O.  
of Canada

TEL. TRINITY 1481

Vol. 16, No. 47.

TORONTO, CANADA

March 21st, 1925

## *The Indelible Imprint*

WHEN Cain slew his brother Abel, between his eyes was placed the Brand of Cain, or the indelible imprint which stamped him as murderer. Whether this branding was an actual occurrence, manifested by a Divine Power is not what interests us, we know that he who commits a murder brands himself with an indelible imprint as murderer. There is about that person some mark which denotes that he has committed that which is against his own conscience and against God and Man, for we mirror our actions in our physiognomy.

There are many kinds of murder, other than the physical taking of a life. To destroy a man's faith, break down his courage, rob him so that he cannot provide the necessities of life for himself and his family is to commit murder; and although man's laws may not punish one in accordance with the laws which govern physical destruction of life, there are other laws which pay you in the self-same coin which you have paid to your victims. No man knows when the reckoning day comes.

Each day we read of earthquakes, floods, tornados, epidemics and a host of ills to which the flesh is heir, through its own misdemeanors and through the caprices of nature. Yet man goes on, regardless of the slim hold which he has upon life, murdering his fellow-man. When we encounter such conduct from one who has been accustomed to wealth, who has never known privation, or the struggle to achieve position, we half excuse him by saying that having no realization of what poverty means, he is hardened to that humanitarian instinct which makes man his brother's keeper. But when we have watched a man, reared in poverty, struggle through this condition to wealth, attain comfort, ease, prosperity; and then as a tribute to Good Fortune in turn, rob, and murder other strugglers, we feel that it needs a great divinity within ourselves to show such a man mercy.

In Canadian Moving Pictures we have watched success come to a struggler. We have felt admiration for what this struggler has achieved, we hoped that having felt the whip of poverty, the successful one would remember his own tribulations and be at least fair. But such has not been the case. The Combine has planned to eliminate every one from the Picture Field of Action but those who are a part of itself. Shall we then be merciful, weak-kneed in our attitude to such a one? This is no time for sentimental slobberings. This is a time to arm oneself for protection. It is no secret that the Combine is throttling competition by restricting distribution of product which it directly and indirectly controls. It is closing theatres, doing everything that is within and without the law to control the Picture Industry of Canada; and even now is invading the vaudeville field, by introducing vaudeville in opposition to those Independent Theatre Owners, who, "frozen" out of product have been forced to augment their programmes from the

vaudeville field. Not only is the Combine introducing vaudeville, but endeavoring to "corner" vaudeville so that it can even "freeze" out those theatres which are independent from being able to secure vaudeville bookings.

The aim of the Combine in Canada appears to be a control of the Amusement field. Are you going to permit this condition to become so aggravated that there is no remedy? What can you do? There is one simple method for exhibitors with which to kill the Combine; and that is for them to secure their product from the Independent producers. Don't buy a single picture from the Exchange of the Combine or its affiliations, let it sell its pictures to itself. The theatres of the Combine are not doing so well, it is the Exchange which carries them on, cripple this Exchange by making it a liability and not an asset to the Combine and you achieve an outstanding victory against the Combine.

The exhibitors, however, cannot fight the battle alone, they must have lined up with them the Independent producers who have enough vision to see that it means ruin for them to become Combine-controlled. Just imagine a situation as ludicrous as the one which has developed in Canada. The Digest fights the Combine because The Digest believes in fair competition and the best to win. The Digest does not believe that fair competition restrains trade by threats, by secret service agents buying up leases over the heads of exhibitors, by the securing of product by coercion, by breaking contracts with producers and giving them less than has been agreed upon for their product; and because The Digest publishes the truth of conditions here, the Combine objects to such an extent that it threatens to put The Digest out of business; it informs producers that if they do not withdraw their advertising from The Digest, the Combine will not book their pictures in its houses. Can you imagine how weak you have grown, O producers, in the hands of the Combine when it can even dictate to you where you shall spend your own money in advertising? Has it ever occurred to you that the Combine has another motive in its desire to keep you from advertising in The Digest in addition to destroying The Digest? Has it occurred to you that the Combine is not interested in having you display your wares? You are likely to get a much better offer for your product than the Combine's offer. It is for the best interests of the Combine that the exhibitors in Canada be left unaware of the product which you have to offer them.

Eliminating The Digest from this issue, where do you think you are heading for producers, when you help the Combine kill Independence? Are you willing to be a question mark in the Combine? If not, now is the time to shun the wearer of the Indelible Imprint.

—RAY LEWIS.



# Canadian Exhibitors Say Vitagraph Gives Them Best Service

**Productions Break Box-Office Records is Unsolicited Testimony Of Those Who Play Vitagraph Pictures.**

**U**NSOLICITED endorsements from three influential Canadian exhibitors, testifying to the superiority of Vitagraph product and satisfaction with Vitagraph service have been received recently by A. S. Clatworthy, the company's branch manager in Winnipeg.

One manager testified that the David Smith production, "Captain Blood," had smashed all records for his theatre. A second declared the J. Stuart Blackton production, "The Clean Heart" had come within \$13 of the high-water mark of his house, while a third asserted that Vitagraph attractions and service were without a peer.

H. A. Bercovich, managing director of the New Rex Theatre, Regina, Saskatchewan, wrote:

"I have just finished the most successful run ever known in the New Rex Theatre, standing out crowds of people every night and turning away hundreds during the showing of 'Captain Blood,' which, in my opinion, is not only one of the greatest pictures ever produced, but one of the most magnetic box-office attractions. 'Captain Blood' hit Regina like a bomb-shell. We put it over with a big exploitation campaign and acted on several of your very appropriate suggestions. Our matinees were more than double our ordinary business, and at night, as stated above, we were compelled to turn hundreds away. We were very sorry indeed it was impossible for us to hold the picture for a longer run.

"You have something to be proud of in 'Captain Blood' and every exhibitor who plays it can step on his advertising, realizing that he has one of the greatest attractions ever known."

From Calgary, Alta., Ray Tubman, Managing Director of the Palace Theatre, wired:

"The Clean Heart' opened to-day against very strong opposition, including 'The Sea Hawk' and 'Hot Water,' and, notwithstanding, crossed within \$13 of our best previous record night. Turned them away. With pictures such as this you cannot fail, and we congratulate you. Best of all, crowd who saw 'The Clean Heart' most enthusiastic. Could not resist advising you as we knew you would be interested."

No company ever received a more enthusiastic letter than this one from R. J. Richardson, of the Treherne,

Man., Theatre, who also is publisher of the Treherne Times:

"It wouldn't be quite fair to let another month slip by without expressing my appreciation of Vitagraph productions and Vitagraph service. Truly we do best with Vitagraph pictures, and I am here to say that Vitagraph service is without a peer. During last year we gave Vitagraph about 25 per cent. of our business, and among the fifteen or twenty productions there was not a flop or disappointment. In every instance we had our advertising well in advance and in liberal quantities.

"It is a real pleasure to know that when 'this week's picture' is coming from Vitagraph it is coming, right on time and sure to please our patrons. I have read your 'Bread and Butter' bulletin with considerable interest. That was the first intimation I had that Vitagraph was not a party to the unreasonable and unfair business of selling advertising outright. This new scheme of the exchanges will work a real hardship to the small-time exhibitor, who is foolish enough to tolerate it.

"I have figured that our usual appropriation for advertising and our express charges (80 miles from Winnipeg) would amount each week to more than our film rental, and in addition, the inconvenience and worthlessness of unmounted paper. You may depend on it, one other exchange only will share our business with Vitagraph when our present contracts have expired. The exchange I mention is an independent concern like Vitagraph, and it starts with a 'U.'

"Vitagraph press sheets have the dope—take it from a newspaper man. Your trailer service too, is a great help to us. On the whole, after two years of buying film service for a small town circuit, I have found that we can't do better than Vitagraph, and I thank you."

## Are Amusement Taxes Illegal in Canada?

Are the Provincial Amusement Ticket Taxes in Canada illegal?

That is the important question that has been raised in the Canadian House of Commons at Ottawa, and the matter is to receive due consideration. The subject was raised by T. L. Church, Conservative member for North Toronto, at the session on March 11. Mr. Church asked the

Federal Government to look into the validity of the Amusement Tax Act in the Province of Ontario. He claimed that the Province had no authority to impose a ticket tax on theatre patrons under the British North American Act, which is the Constitution of Canada.

Hon. Ernest Lapointe, Federal Minister of Justice, announced that the matter would be considered by the Canadian Cabinet in due course.

This brings up the possibility of the abolishment of the Amusement Tax in all nine Canadian Provinces. Each of them has an assessment that figures out at an average of 10 per cent. on the face value of admission tickets. These taxes have been collected by the Provincial Governments now for almost 10 years, first under the guise of war revenue.

In only one Province, that of Quebec, has there been any deviation. Several years ago, the Province of Quebec cleared itself of current debts, largely through liquor profits, when it was decided to abolish the Amusement Tax as a Provincial measure. It has since been taken up by various Quebec cities, however.

## Famous-Players May Purchase Property Western Canada

H. M. Thomas, managing director in the west for the Famous Players Corporation, spent two weeks in the west early in March, to outline some of the productions that are coming this season to the corporation's theatres. A conference of managers was held in Calgary at which Walter Wilson and Charles Robson, of Edmonton, and John Hazza and Pete Egan of Calgary were present, among others. Mr. Thomas has been making an investigation which may result in the purchase of certain properties to be added to the chain of Famous Players theatres in the west. Much money will be spent on these properties in the way of improvements.

## R. J. McAdam Introduces Boxing Bouts Casino, Halifax

R. J. MacAdam of the Casino Theatre is offering his patrons a novelty in the shape of boxing matches. He has arranged several between well-known boxers and gives up the picture programme for the evening's bout.

### MOVING PICTURE OPERATOR

thoroughly experienced all machines, reliable; will go anywhere; eleven years experience. Write or wire PETE CURRAN, POST OFFICE, COBALT, ONT.

# Pictures in Toronto

By HECTOR CHARLESWORTH

**P**ERHAPS no film play that has been produced illustrates the possibilities for the expansion of a story more fully than the half-comic half-sensational production "Excuse Me" which has been developed from Rupert Hughes' farce of the same name. No more amusing farce than the original has yet come from an American pen; a fact due, first of all, to the originality of its locale, for the episodes were entirely laid in a modern Pullman car. The ingenuity of its plot was matched by its veracious American atmosphere; for the playwright had managed to embrace in it all the humors of travel on this continent. Above all, with the assistance of the greatest of all black-face comedians, Willis Sweatman, he made the Pullman porter a creation that will never be forgotten by those who saw the original production.

How limited is the simple environment of a Pullman coach in comparison with the multiplicity of scenes that with the approval of Mr. Hughes have been introduced into the film version! The plot is the same; an eloping couple who expect to get married on the train by a minister they have been told is travelling thereon; and the frustration of their plans, because the parson, who wants a holiday, is travelling in disguise. The search for a parson is augmented in many ways and one of the cleverest devices is that when the passengers encounter a veritable bevy of clergymen at a wayside town where they are attending a convention. The most notable stroke of the imagination is that of making the young lover an aviator, who, when he misses the train at one station confiscates a flying machine and pursues it. From the air he sees a burning bridge which means sure disaster, alights on top of the train, runs along the roofs of the cars and warns the engineer in time to save the passengers, including his prospective bride, though he meets with a sensational catastrophe himself. I never would have conceived that anyone could have gotten such arabesques of sensation out of the simple original text of "Excuse Me." Fortunately, in developing sensations the humor has been left in. Walter Heirs gives a capital performance of Mr. Hughes' delightful negro porter.

Norma Shearer is charming as the eloping girl and gets a chance to show her instincts for comedy. Conrad

Nagel is equally pleasing as the dashing and resourceful young airman, who is her lover. There are several interesting subordinate roles, filled by John Boles, Bert Roach, Renee Adoree and others.

It is eight months since I reviewed the beautiful British film "The Loves of Mary Queen of Scots" in the "Digest," but it has only recently been released to Toronto audiences. I think everyone who sees it will confirm what I then said of the exquisite beauty of its photography, particularly the scenes at the French Court; and the high distinction of the performances of the courtly roles with which the play abounds. In the past there was some just criticism of the inadequacy of the photography in British film productions as compared with the progress made in America. But since then England and indeed most overseas countries have been going forward by leaps and bounds. This particular film is strictly historical; and partakes more of the nature of a pageant play than a tale with a developed plot; but the majestic elegance of the whole production is worthy of superlatives. There is a splendid array of fine upstanding actors who wear Tudor costumes beautifully and one of the happiest thoughts of all was to allot the roles of the rival Queens Mary and Elizabeth to the two sisters Fay and Ellen Compton, for it is a fact that the queens resembled each other as sisters sometimes do; the one a lovely and the other a plain development of the same model.

"Cheaper to Marry" is the latest of the successful Broadway comedies of last season to be filmized. There is always a good idea back of the plays of Sam Shipman, but he has an unfortunate habit of vulgarizing his theme—often against the protests of the expert producers he employs to rehearse them. Why he should have taken the vulgar title "Cheaper to Marry" for his treatise on honorable and dutiful love as against materialistic and irresponsible alliances, when "Wiser to Marry" would have been more appropriate, he alone knows. The moral of the piece in which the fortunes are contrasted of two partners, one who weds a sane and thrifty wife and the other, who refuses marriage to his girl and practically drives her into grabbing all she can get by hook or by crook, is obvious enough. But to Mr. Shipman the cash side of the whole business seemed the only question of importance. The Hattons, Frederick and Fanny, authors of several successful and racy farces made the film version and did their work effectively; and the cast is much better than that of the spoken version which was presented on tour last autumn. Lewis Stone and Paulette Duval play the pair that go in for an illicit alliance and Conrad Nagel and Marguerite de la Motte the sensible lovers; all admirably. The fine character actor Claude Gillingwater has good opportunities as the banker, Riddle, and Louise Fazenda is attractive as Flora, changed from a blase maiden beginning to fade, to a flapper.

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Performance runs about 1 hour and half.

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## Pictures in Montreal

By S. MORGAN-POWELL

**M**ONTREAL, March 26.—The lure of fashion is exemplified in a vivid manner at the Capitol Theatre this week, where a feature film based upon a mannequin show and a local Spring fashion show are combined. There has been a stream of the fair sex to see the double event, and all they talk about is the beauty of the mannequins on the screen and the charm of the costumes on the live mannequins on the stage. The film is called "The Dressmaker From Paris," and it tells a story of a fascinating little Parisian shop-girl who fell in love with an army officer, but whom he forgot when he left France. While he settled down in the Middle East and married his partner's daughter, the shop-girl decided to become an arbiter of fashion. She succeeded, and in due course found her way across the Atlantic to display her creations in the American centres of culture. Of course, also, the little shop-girl and her former sweetheart met, with necessary complications, but nothing very serious and all straightened out with that blanket-like smoothness the picture producers affect. A simple story, simply told, without much action or excitement, but with an abundance of elaborate display of beautiful girls and beautiful clothes, more or less scanty, as their character demands, but always beautiful.

\* \* \* \*

Miss Leatrice Joy, whose return to the screen after an absence of two years is signalized in this film, portrays the shop-girl. She does it very well indeed, for she knows how to put pretty clothes on—and not every

pretty girl knows that. Moreover, she is piquant, she has personality, she understands the value of significant trifles on the screen, and she has the support of a score of beauties who never were assembled in any real fashion show, but who make this screen fashion show look like a competition for the fabled apple of Paris on the slopes of Ida.

There is a picturesque prologue in which six daintily gowned little maidens gambol about the stage. Miss Molly Molteno also sings dainty lyrics with grace and charm.

\* \* \* \*

A rather attractive psychological study of Youth is shown at the Strand Theatre in the film "The House of Youth." It illustrates the popular craze among youth of today for novelty and excitement, as exemplified in the case of Corinna Endicott (picturesquely portrayed by the alluring Jacqueline Logan). Miss Logan depicts a girl who was an assiduous and devoted young nurse at the front, but who turns to jazz in the aftermath of the peace. She encounters a young man whom she had nursed in a base hospital. He has memories of her that do not coincide with the excitement-loving spirit she presents.

Nor do her companions — among them some highly undesirable youths of the lounge lizard and cake-eating type—commend themselves to him. His faith in her has an obvious influence upon her, and in the end, naturally, things shape themselves fittingly. Miss Logan's portrayal is marked by sincerity, a marked ability to convey a vivid impression of passing moods,

and a cleverness in building up climaxes of excitement that are worthy of a better vehicle.

A rather novel comedy is provided in "Ridin' Pretty," which details the adventures of a party of Arizona cow-punchers in New York in search of an unexpected inheritance. Its plot is negligible, but its humor is effective.

\* \* \* \*

I must not overlook a line in praise of a film shown at the Strand before this one—"The Marriage Market," in which Pauline Garon does the best work she has accomplished since "Adam's Rib." She portrays an attractive and spirited young flapper in a most vivid and attractive manner, and throughout an unusually charming love story she reveals the undoubted fact that she has advanced both in technique and in acting ability in a marked degree.

At Loew's Theatre this week there is a striking thriller entitled "The Monster," in which Lon Chaney has very little to do as the chief of a band of lunatics who take over an asylum and imprison two young men and the girl they both love. Chaney's role calls for very little action on his part, and is quite inadequate for his undoubted powers. The action is sustained almost entirely by Johnny Arthur in the role of a small-town amateur detective who, under the influence of a jug-full of liquor, proceeds to clean up the lunatics single-handed, and does so with considerable vehemence and spectacular demonstration of authority. The thrills are numerous, and despite the fact that the censors have eliminated the climax with their customary care to ruin a finale, the picture holds attention and provides considerable entertainment of the excitable kind so beloved by movie enthusiasts.

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COURTESY with SERVICE

**Toronto, Ont.**

# Get This!

Written by Williard C. Howe, my good friend, and the wise editor of the Exhibitors Trade Review under the title

## ***Is Exhibitors Good Will Worth Anything!***

“Two hundred and fifty exhibitors are important to me. I don’t care anything about the rest. This industry is not controlled or even influenced to any extent by the exhibitors. Therefore, I don’t care what the rank and file of the exhibitors think or say. I don’t address my advertising to them. They don’t count for anything.” This in brief is the substance of recent remarks by a prominent executive in the distributing branch of the business. He amplified his statement to a considerable extent, stressing his opinion of the low order of business intelligence found in the theatre field, thus explaining why his entire advertising effort is addressed to a very small group composing the leaders in the various departments of the business. The author of these statements is not given to brash remarks. He sees the situation from every angle.

Yet it seems to me his theory is wrong.

## **Vitagraph Knows He’s Wrong!**

After you have thought this one over read this advice by that stout defender of the exhibitors, P. S. Harrison in Harrison’s Reports:

***“Stop buying pictures from your competitors and your competitors will stop buying old theatres or building new ones.”***

“It’s the truth, Mr. Howe!”

“Positively, Mr. Harrison!”

**JOHN B. ROCK**

*General Manager.*



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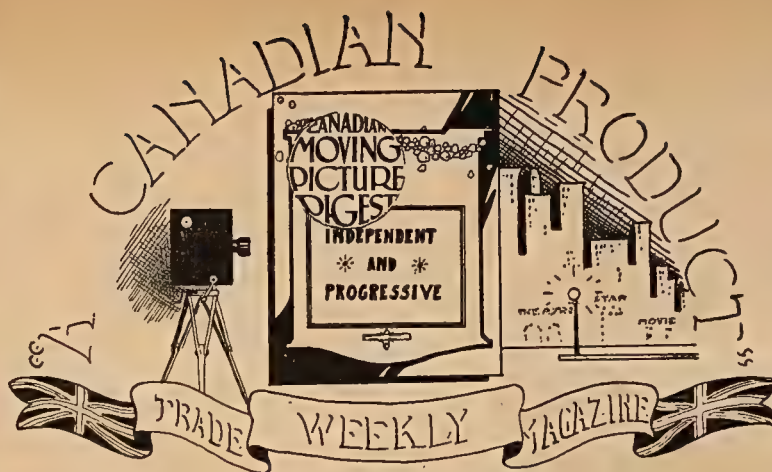
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**RAY LEWIS**

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Vol. 16, No. 48

March 28th, 1925

## "The Spotlight"

FOR the past ten years I have been endeavoring to relate facts pertaining to the Moving Picture Industry in Canada, by the publication of the Canadian Moving Picture Digest. During this period I have watched the development of a Picture Combine; and have endeavored to apprise exhibitors and producers of its existence. It may be that the exhibitor is easily "sold" by a loquacious salesman, it may be that the producers think Canada a bit remote, for neither exhibitors nor producers have paid sufficient heed to the efforts which are being made to succour them from absorption and annihilation.

During the past two years the Combine has come into the open. Having entrenched itself rather solidly in Canada, having spread itself North, South, East and West with a gradual working in towards the centre and a narrowing down of opposition and competition, with all the precision and details as depicted in one of Edgar Allen Poe's tale of horrors, the Combine evidently unafraid of being known for what it is, gains added power and importance by spreading the importance of its magnitude.

Exhibitors, who previously ignored its growth, partly through a belief in the salvation of a Divine Providence, partly through the spirit of drifting, partly through a feeling of helplessness, are beginning to realize that they are in real danger, but until they refuse to be used as a bludgeon one against the other by the Combine, they will be unable to help themselves out of their present predicament.

The refusal to buy Combine product is the one and only sure method at present of defeating the Combine, but as long as the exhibitor is vulnerable to the threat, "If you do not buy we will open a house next door to yours, or we will sell your opposition," the Combine will hold the exhibitor in its power, will continue to destroy the exhibitor with the capital the exhibitor furnishes the Combine.

Famous Players in a financial statement published in the United States claims that it has nearly two millions of dollars held by it as advances made by exhibitors for product. Two million dollars of your money exhibitors, the interest on the same is of sufficient importance to give even one of our epicurean picture magnates sufficient to keep him a year.

Two million dollars of exhibitors money, bringing in to the exhibitors nothing, enabling the Famous Players with this exhibitor capital to promote subsidiary companies for the erection of a chain of theatres, perhaps the acquisition of the very theatres from which this exhibitor capital has been obtained. Easy money, easy exhibitors, soft some might call you. Any other business that you know of where the customers send in their money in advance? Most trade and commerce is co-

summated on the thirty, sixty or ninety-day credit basis; and if this is not the order of this particular business, the cash on delivery is certainly guarantee enough to protect any exchange from a fraudulent customer.

It seems that it is possible to put anything over an exhibitor. It would be interesting to have Freud, the great psychologist, make an analysis of the exhibitor as a class, find out just why it is possible to get nearly two million dollars out of him on a promise which might become null and void by an Act of God, not counting the idiosyncracies of temperamental stars and directors, who are probably allied with God, according to the interpretation of Acts of God by Famous Players.

But why cite this instance of naive faith on the part of exhibitors in the United States, let us return to Canada. Exhibitors here, beholding with their own eyes, the machinery of the Combine as it grinds them, furnish the capital to keep this machinery well-oiled, by buying pictures from this self-same Combine.

"Turning the other cheek" is a Divine Admonishment. Perhaps the exhibitors of Canada interpret Christ's Teachings literally, they "turn their other cheek" to the Combine that it might smite them thereon. I often wonder just how hard a whack it will take to hurt so much that the exhibitor by "seeing stars," will become illuminated to such an extent that he will be able to interpret "turning the other cheek" not so literally, but with discretion and justice.

In the hope of still further keeping Canada an "open door" for exhibitors and producers, for those who are interested in promoting the trade and commerce of Motion Pictures in Canada, for the enlightenment of the producers in the United States, who unconsciously are conspiring to kill the Independent exhibitor in Canada, who are killing themselves here and undermining their whole enterprise, I am publishing "The Spotlight" in the United States.

"The Spotlight" will be mailed to all producers in the United States and in foreign countries. It will be mailed to all exhibitors also. It will present facts as they are, it will take the time to keep its hand on the pulse of events; and record them with faithful accuracy; and without the camouflage which has attached itself to news activities within our Industry.

"The Spotlight" will endeavor to keep ahead on reviews of pictures. It has no affiliations with producers, or exchanges. It will tell the exhibitor the value of a picture as it appeals to "The Spotlight." It will place, through this channel, its years of experience in the observation of moving pictures at the service of exhibitors. and having delivered its best, will leave to you the rest.

—RAY LEWIS.

# F. B. O. Purchases Famous Novel By America's Popular Gene Stratton Porter

**"Her Father's Daughter" Title of New Book Purchase for Screen Presentation—Son-in-Law of Author to Direct—Worthy Successor to "A Girl of the Limberlost" by Same Author.**

**F**OLLOWING the overwhelming success and great financial returns on "A Girl of the Limberlost," both in this country and abroad, Film Booking Offices of America, Inc., has purchased the screen rights to another Gene Stratton-Porter Novel, "Her Father's Daughter," and shooting on this famous book by America's best beloved author will commence shortly, according to an official announcement by J. I. Schnitzer, vice-president and general manager of the company, who consummated the deal with the Estate of Gene Stratton-Porter, Inc.

"Her Father's Daughter" ranks with "A Girl of the Limberlost" and "Freckles," as one of Mrs. Porter's most widely read novels. The sales of the book total 582,451 to date. It was written in 1921, three years before Mrs. Porter's death. The popularity of this author's work is attested to in the total sales of her books, which aggregate over nine million copies.

"Her Father's Daughter" is a romance of California, and is published in book form by Doubleday, Page & Company. James Leo Meehan, son-in-law of the late author, and director of "A Girl of the Limberlost," which F.B.O. released some months ago, is now at work on the continuity. Mr. Meehan will also direct "Her Father's Daughter." Mr. Meehan is searching throughout the United States for a wholesome, attractive girl, who is typical of America's clean young womanhood, to play the lead. As soon as this girl is found, shooting will commence immediately on the F. B. O. lot.

J. I. Schnitzer, in commenting on the purchase of this most popular novel said:

"F. B. O. is in the market for clean, wholesome stories and novels. The salacious, the vulgar and suggestive will never find a place on the F. B. O. program. Despite the contentions of some of our producers that dirt makes money, we have but to look back at the plays and motion pictures which won instantaneous success with the public, and made money for the producers and distributors. "Over the Hill," "Humoresque," and our own "A Girl of the Limberlost" made screen history, because they were clean, wholesome stories, teeming with heart interest and human appeal. In "Her Father's Daughter," we have another fine, clean, wholesome Gene Stratton-Porter novel which has been read by millions of Mrs. Porter's admirers throughout the world, and we have a ready made audience consisting of these same millions anxiously waiting to see the film version of her novel."

## Major Gregg, V.C. Accompanies Delegation Ottawa on "Fair Deal"

Accompanying the large delegation to Ottawa on their search for a fair deal from the rest of Canada was Major Gregg, V.C., manager of the Casino Theatre, Halifax. At the St. John station motion pictures were taken by the Fox Film Corporation and by F. A. McKay for the Imperial Theatre. These pictures were shown recently in St. John at the Imperial.

## Viola Dana Visits Winnipeg Enroute For Banff

On her way to Banff, Alberta, where she will take the lead in a picture for the First National Production, Viola Dana, famous star, was in Winnipeg, for a few hours, March 10. She was given a reception by motion picture men and driven to points of interest. She went through the earthquake in Montreal and laughed at the manner in which the people were disturbed, as she had experienced many quakes in Hollywood. The picture she will make at Banff is called "The Winds of Chance" and will be directed by Frank Lloyd. It is taken from one of Rex Beach's stories. Miss Dana has just finished appearing as the star in "The Necessary Evil," filmed in New York. The company, for the new picture, will leave Hollywood direct for Banff.

## F. Haldane, Director Sterry Haldane Company Visits Winnipeg

F. Haldane, of Brisbane, Australia, spent a week in Winnipeg. A director of the Sterry Haldane Moving Picture Company, of Sydney, Australia, he is returning from Europe where he supervised the filming of "The Life of John Lee," historical character of the Victorian Era, and one of the few Englishmen to escape death from the very gallows scaffold.

While attempting motorcycle rescue in new production, "Speed Wild," Lefty Flynn suffered dislocated hip and is confined in Hollywood Hospital.

"The Bandit's Baby" story of open spaces will be next Fred Thompson story, following "That Devil Que-mado."

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# Pictures in Toronto

By HECTOR CHARLESWORTH

THE brilliant young English actor Ronald Coleman, who first attracted attention in "The White Sister" and is said to have had a fine war record, is responsible for much of the sustained interest of the film drama "A Thief of Paradise," adapted by the well-known scenario writer Frances Marion from Leonard Merrick's novel "The Worldings." Merrick is one of the finest of modern English literary artists, but the story of this piece is entirely different from the many sophisticated studies of English and French theatrical life on which his fame is mainly founded. Though I have read at least half a score of Merrick's books it was a complete surprise to me to learn that he had written a tale of the Pacific ocean, with a strong melodramatic plot.

The incidents of "A Thief in Paradise" begin in a pearl diving settlement in the China Sea, where two wandering beach-combers, Maurice Blake and Philip Jardine are diving for pearls. One of the most sensational episodes is a fight between the two under water when Jardine is killed by a man-eating shark. The real story begins when the survivor Blake is persuaded by a half caste girl, who has lived with Jardine, but loves Blake, to go to San Francisco and pose as the dead man, whose wealthy parents are searching for him. How he succeeds in the imposture, brings life to a dull home, wins the love of a beautiful girl, finally makes full confession, and is saved and forgiven after an attempt at suicide makes a stirring tale. Throughout, the half-caste woman Rosa, acts as an evil genius. In the love story of Blake and the lovely girl Helen Saville there are many sensational episodes like his rescue of her from disaster when her polo pony runs away. Ronald Coleman is not merely a brilliant stunt actor in scenes of physical sensation; the real power of his acting lies in the skill with which he suggests remorse, fear, and disgust with the atmosphere of deception in which Blake lives. His confession scene is his finest episode and it is made the more impressive by the splendid character actor Claude Gillingwater, as the elder Jardine, who is horror-struck to find that the boy he loves is not his son but an impostor. Obviously Leonard Merrick had memories of the celebrated Tichbourne case in which a mother swore in court and sincerely believed that a particularly vile impostor was her son. Merrick makes his soiled hero a much more desirable being; but the Tich-

bourne case is proof that he did not violate possibility in his story. The acting throughout is excellent and so is the photography. Aileen Pringle gives sinister beauty to the half-caste woman; Doris Kenyon is completely charming as the good girl who falls in love with Blake and Charles Vourée is excellent as the scoundrelly young Jardine.

\* \* \* \*

For a film released at popular prices "Husbands and Lovers" has a most distinguished cast. The story is not especially original but has as its basis a situation which, when effectively handled, is usually a sure fire winner of popularity. It is a story of a wife neglected to some extent by a husband who is excellent but rather careless and unappreciative. He has a pal who without being terribly villainous is what used to be known as a "snake in the grass;" that is he poses as a family friend who is trying to bring husband and wife closer together when he really wants her for himself. Lewis Stone is of course a most accomplished embodiment of the husband, and snaking in the grass is one of Lew Cody's professional aptitudes. The wife is graciously played by Florence Vidor, and the support is excellent.

\* \* \* \*

The Western film with its dare-devils, gunmen, heroic rescues and breezy unconventional heroines we have always with us and the last variation on an ever popular type of entertainment is "Frisivolous Sal." All these plays are very much alike in incident but a new sensation is afforded the fans by the opportunity of seeing Eugene O'Brien in a new phase as to latest addition to the Ancient Order of Broncho Busters of which W. S. Hart is past grand potentate. O'Brien, who made his fame in the elegant wardrobe of sumptuously tailored city lovers, fits well into the regalia of the plains. Much of the photography is mountainous and some of the riding he does makes the girls catch their breath. When he chases a gang of bandits into a cave full of stalactites; and when a battle occurs between him and the villain in the bucket of an aerial railway over a mountain gorge it is clear that no pains have been spared to make Mr. O'Brien's debut in a new field deliriously exciting. In the supporting cast are several clever people. Mae Busch, Mildred Harris, Tom Sanschi, Mitchell Lewis and the boy actor Bennie Alexander.

"Tarnish" is a play that lends itself admirably to film treatment, though its atmosphere both on spoken stage and screen is rather hectic. Gilbert Emery's play, on which it was founded, has been recently seen in Canada, and one need but say that it is a story of a young man whose past, (not so very lurid) finds him out, under circumstances which are almost tragic for the good girl who has fallen in love with him. Emery who devised the story certainly piled troubles on the head of Letitia Tevis, with a father who is a dissolute waster, a mother who is a helpless fool, an employer who is a rotter, and finally a lover who seems to her treacherous and false. And she is such a dear girl, that her sorrows really touch the heart. May McAvoy is very pleasing and sincere as the much tried Letitia and Norman Kerry is magnetic and convincing as her "boy friend." One or two characters that are only mentioned in the spoken play are added to the cast, notably Mr. Stutts the boot-legger capably played by Snitz Edwards. His lively spouse is also graphically presented by Lydia Yeamans Titus. The screen public is more fortunate than the playgoers who saw the original play on tour, because the part of the mother is taken by Ruse Whytal, who was the hit of the piece in New York but later dropped out of the cast. The veteran actor Albert Gran also gives a fine study as the waster of a father.

\* \* \* \*

"Oh, You Tony" has an old plot with a new angle. The unsophisticated person who gets in with a flash city set who take his money away from him to be a man of the world has long been a familiar figure. But I do not recall having seen a cow-boy in this capacity before. In the earlier part of the film those accustomed to witnessing Tom Mix as a red-blooded he-man of the plains have a chance to see him in the full regalia of modern evening dress, a rather heroic lamb for the shearing. After his disillusionment he goes back to the West and stages a race on the ranch to recoup his fortunes and recovers the girl he temporarily forgot and shows himself the old Tom Mix. Claire Adams is sweet and sincere as his true love, and Dolores Rousse as the city harpy does some finished luring. Earle Foxe, Richard Lareno, Miles McCarthy and other clever people help to fill the picture.

# THE EXHIBITOR'S PLACE IN THE SUN

By SYDNEY S. COHEN

*Reprinted from the "Exhibitors' Herald"*

(Continued from issue of Mar. 21st)

## AN EXHIBITOR POINT OF CONTRACT

FROM personal observation gained on my various tours and trips throughout the country, meeting theatre owners face to face and learning some of their needs and problems first hand, I was greatly surprised to learn the cause of resentment and ill-feeling that theatre owners often express for certain film companies.

Memories of past wrongs or grievances that "So and So" of this or that company did to the theatre owner in the past, today keeps him from being a customer of that company, and unfortunately, it is some of the major producing companies who are not operating theatres in competition with theatre owners who still carry over this ill will and hostility due to the activities of some of their personnel in years gone by, and prevents him from being a customer of that company today. After all, the theatre owner is a very human person and perhaps it is easier for him to forgive than forget.

It seems to me that much could be done toward the creation of a friendly spirit, one that would be more lucrative for the producer and distributor (and eventually for the theatre owner), through the engaging of an exhibitor's "proxy"; someone who can speak the exhibitor's language without the aid of an interpreter; one in whom the theatre owner has confidence and whose honesty and sincerity are well-known to him; someone who will see he is offered the pictures; that after he has signed the contract for the purchase of the pictures; the acceptance or the rejection is promptly forwarded to him; that he is negotiated with fairly; that his complaints receive due consideration; that he is really interested in his welfare and makes him feel the company is not trying to put him out of business as some other companies are, but really helping him; that at every turn in the relation between producer, distributor and theatre owner, the latter feels that his interests are being specially looked after by this exhibitor's "proxy." In other words, an exhibitor point of contract. With such a person in their employ, these producing and distributing companies would soon enjoy very much added business in the nature of discretionary

bookings which the theatre owners can place during the year.

As I am nearing the end of my attempt to outline conditions in the industry principally as they affect the theatre owner, I am more and more appalled by the immensity of the problems that confront us all. I realize that with the best of intentions I have only touched on some of the major questions. I also realize that many of the suggestions I have offered are susceptible of improvement. Above all things, I am impressed with the futility of individual effort. We need a common council, concerted action, all around cooperation. If I am successful in setting any of these things in motion, I will consider myself well rewarded.

AS I near the close of these articles and am finishing the catalog of evils and abuses which have bred so much discontent among theatre owners, every mail brings batches of letters from theatre owners from all over the country to my desk, calling my attention to matters not yet touched upon and offering suggestions of great value. Though these letters, in part echo and in part amplify many of the alarming symptoms I have attempted to describe, it would be manifestly impossible to do justice to all the complaints and grievances within the limits of this series of articles.

I pointed out at the beginning of these articles that the motion picture theatre owner is on the defensive; that his position was abnormal considering his importance to the industry; that his investment lacked stability owing to his false position. I here hasten to add that the theatre owner need not remain on the defensive a minute longer, unless it be through his own desire. Today he is like the giant Gulliver, prone on the ground, bound and fettered, while Lilliputians walk on him at their pleasure. Let him but move his powerful limbs and the puny fetters binding him would snap like threads. Then he could rise, stand erect, assert his power and instantly command the respect and treatment due to his position.

## SEPARATE SPHERES

IN justice to the theatre owner as well as the other branches of our industry, we should differentiate in the minds of the public and official-

dom in nation, state and community between the three branches of our industry — production, distribution and exhibition — they should be advised that each branch is supposed to move in its own distinct sphere and should be held responsible and accountable for every action within that sphere.

If the producers continue to permit and encourage their publicity departments to broadcast the super-extravagant salaries that are supposedly paid to stars and directors, the theatre owner should make it known that not alone is he not responsible for the payment of these alleged salaries, but that he is opposed to them equally as much as are officials and our public.

A particular foolish example of this kind is harmful publicity, is the drivel sent out by various press agents of the old school about the alleged salaries being paid to mere children. It was recklessly claimed that an annual salary of \$500,000 has been paid to one child and perhaps a million or two more to another. The unexpected publishing recently of the income tax records by the treasury department at Washington undoubtedly will have the effect of eliminating the continued publication of this senseless and asinine "bunk," particularly so when the amount of the tax alongside of the name of one of these "little" stars was very small; in no way tallying with nor justifying the very large salary announcements made in the early part of the year.

The most unfortunate aspect of these announcements is the impression created in official circles that in order to pay these staggering salaries the theatre owner is charging too much at the box office. Therefore, he is making too large a profit. We all know these suppositions are not true. Such statements as those regarding the salaries of stars tends to give the impression that the theatre owner and the industry at large either print their own money or get it at a pump, and when relief is sought from a state or national legislature from taxation or hostile legislation, it is very difficult to impress our legislators with the need of same on account of these exaggerated accounts of income. I haven't in mind any particular individual, but rather several types. There is no question that all such extravagant statements create disgust among business men and are used to increase the burdens of the industry, particularly that of the theatre owner.

(To be continued.)

"If Marriage Fails?" new title of C. Gardner Sullivan's second production for F. B. O.. "Tearing Through" has replaced "Yellow Faces," Richard Talmadge's new stunt thriller.



# Pictures in Montreal

By S. MORGAN-POWELL

The Strand recently showed two films that seemed to please the public. In one, "The Man Who Played Square," Buck Jones played the typical screen wild Westerner, this time at a Nevada gold mine. Wanda Hawley as a girl trying to ride roughshod over the miners, as her father had done before his death, has her work cut out, but succeeds in giving at least a plausible impression of a wayward and violent feminine personality with something likeable about it. The melodrama is worked out to a happy ending by conventional wild west means, and the customary finale occurs to the tune of whatever they are now playing in place of Mendelssohn's Wedding March in jazzland.

The other Strand feature is known as "Two Shall Be Born." Miss Jane Novak portrays the lady in the case. Kenneth Harlan is the lover. Two artists of their ability need better histrionic material than this picture affords to work upon, particularly as either the scenario writer or the censors are responsible for leaving the main motive of the story in doubt. However, it would be a terrible shock to Montreal to see any picture just as it left the cutting room of the producers, and doubtless we ought to be thankful that there is more than a skeleton of the original plot left.

\* \* \* \*

It would be interesting to know, by the way, how the Premier of Quebec, who is understood to hold the present censor board in no particular esteem as a board, justifies the continuation of the present amazing violation of all principles of justice and fairplay in the law which provides that the only appeal from a first decision of the censor board shall be the same board, so that it can either uphold its first decision, or admit its incompetence by changing its first decision. If a few exhibitors would only develop a little moral courage and make an appeal test case in the courts, we might find out something about this farce, which is but one of many blots upon the administration of censorship in this province.

\* \* \* \*

Alma Rubens in a film version of David Graham Phillips' story of sacrificial marriages, "The Price She Paid," lends conviction to a fairly plausible story of modern marriages not based upon love. Miss Rubens is quite capable of sustaining a role that holds a fair share of conviction,

and this story has been treated with more intelligence than most adaptations from popular novels.

Miss Rubens is also featured in another film here this week—"The Dancers," at the Palace Theatre, in which she appears with Madge Bellamy and George O'Brien, whose reputation as a stage lover is fast eclipsing that of the less virile and more artificial Rudolph Valentino. "The Dancers" is an attempt to visualize the dance-mad spirit of the day, and it shows—as far as the censors will permit the local exhibitors to reveal the facts set forth in the original version of the picture—the danger that faces young people who fling all into the discard for the sake of an excitable time to the irresponsible distortions of rhythm provided by jazz. It does this effectively, though the sophisticated Montrealese is spared the sight of some obvious climaxes and is left to reconstruct them in his own imagination, which he naturally proceeds to do—as do the young people who wonder why the film stops suddenly here and there, and at times appears to be lopsided and unbalanced. Lionel Daunais, a local French-Canadian baritone, and Emilio Rodriguez, a Spanish dancer, lend an appropriate atmospheric flavor to the evening.

\* \* \* \*

At Loew's theatre "Argentine Love," written especially by Blasco Ibanez for Ricardo Cortez, is a machine-made film, obviously filled according to Hollywood standard prescriptions, and lacking both logic and human truths. Cortez imitates Valentino closely. Bebe Daniels is picturesque as a Spanish maiden. Jimmie Rennie is also entrusted with a prominent role—presumably because he is the husband of Dorothy Gish. It is difficult to discern, in his work upon the screen, any other conceivable reason for his presence in the cast.

Montreal, Feb. 27th, 1925

Miss Ray Lewis,  
Canadian Moving Picture Digest,  
Toronto, Ont.

Dear Miss Lewis:

Herewith please find cheque for Four (\$4.00) Dollars in payment of two (2) years subscription to your valuable paper "The Digest."

I remain,

Yours sincerely,

JOE BROWN,

Manager Fairyland Theatre, Montreal.

Thomas Meighan in "Coming Through" is seen in a much more human part in a story that holds a good deal of human interest. The novel was a powerful one, and the adaptation has been made with considerable skill. Mr. Meighan is seen as a young man with ambitions, who has married his employer's daughter for money, and whose ruse is discovered on the very eve of the honeymoon. The daughter is insulted; her pride is hurt. Her father, planning vengeance on his son-in-law, gives him as his job the quelling of the most turbulent gang of miners in the worst mining district under the company's rule. The film shows how he won out against heavy odds, regained his wife's love, the respect of his father-in-law, and the loyalty of his associates at the mine.

This is the sort of thing Meighan can do to perfection. He is a real, living figure, and he commands the spectators' sympathy throughout. With the pretty Lila Lee in the role of the heroine, and with John Milern as the heavy father, the story is effectively told. Scenically, it offers a change from stereotyped tales, and the rugged and unromantic coal mining district lends a touch of genuine realism to the atmosphere of the whole, while occasional glimpses of really notable landscape provide a rare and very effective contrast. As between the two pictures, so far as genuine merit of acting and plausibility of plot are concerned, my vote would go to the Meighan film all the time.

\* \* \* \*

There have been recently shown in private several British films that still await a theatre here for a first screening. One in particular, "The Love of Mary Queen of Scots," is a magnificent picture in which the love-story of the ill-fated and impetuous Queen is told against the actual historic backgrounds. The acting is notable, and the scenic settings have not been equalled in any picture shown here for a long time. The interiors of Holyrood Castle and of half a dozen other famous Castles in Scotland and north of England have been utilized for this film, and they are magnificent, as well as the exteriors and the crenelated battlements shown against the skyline. But despite the vaunted boast of Mr. Nathanson that he is anxious to show worthy British films, this particular picture cannot secure any theatre in this city for a first showing. And there are a number of people who are beginning to wonder why?



## New York Newspapers Unanimously Praise Vitagraph's "Pampered Youth"

**Booth Tarkington's Pulitzer Prize Winner "The Magnificent Ambersons" Retitled "Pampered Youth" Wins Commendation.**

An unanimous chorus of praise from New York newspapers greeted Vitagraph's "Pampered Youth" on its world premiere at the Rialto Theatre, on Broadway recently. This David Smith production, adapted from Booth Tarkington's Pulitzer prize winner, "The Magnificent Ambersons" attracted large audiences and aroused great enthusiasm. Extracts from some of the reviews follow:

Mordaunt Hall, New York Times: David Smith has brought forth a decidedly engaging entertainment. The sub-titles are unusually good. There is an excellent fire sequence with a realistic blaze and an exciting rescue. The makeup of the faces of the players in the picture has been carefully supervised and the settings are faithful to the idea. Those who are interested in the book will find much to praise.

Harriette Underhill, Herald Tribune: An exceedingly enjoyable picture, adhering strictly to the original story, Booth Tarkington's charming tale. Seldom have we seen such a satisfactory translation. And the titles are perfect. Ben Alexander and Cullen Landis are excellent. Alice Calhoun plays the mother and she is better and prettier than we ever saw her before. Allan Forrest is good too. "Pampered Youth" is one of the best pictures Vitagraph has ever made. Don't miss it.

Dorothy Herzog, Daily Mirror: The story moves smoothly until the end, when a fire scene is staged that thrills to the very core. You'll get a kick out of this—guaranteed.

George E. Bradley, Morning Telegraph: Tarkington's stories always carry a ring of truth and a moral. This one is no exception. There is a fire scene that is good and a thrilling rescue, and a quaint love theme, which is well developed throughout. The picture holds the interest all the way and should prove a nice box-office attraction.

W. R. World: "Pampered Youth" is a good picture. The sincerity of the story and the honest effort to preserve the author's thesis are commendable rarities. Cullen Landis presents an excellent performance and Charlotte Merriam is exceedingly pretty.

Louella O. Parsons, American: The performance of Cullen Landis is as it should be. I liked Allan Forrest

very much. Ben Alexander does very good work and Alice Calhoun is sweet and appealing.

Evening Post: One of the few really intelligently handled things hereabouts. It is finely acted. The costuming might have been overdone, but isn't. The sub-titles do what a sub-title should do — allow for the omission of thousands of feet of dull action. The cast is far above the average and there is less over-acting than in thousands of its contemporaries.

Frank Vreeland, Telegram and Evening Mail: A good, conscientious reproduction of a fine novel. There is a good, old-fashioned rousing finish of the four-alarm order, an uncommonly good fire scene. Cullen Landis does a thankless role gracefully and Ben Alexander is effective.

George Gerhard, Evening World: The picture is excellently done. Much of the appeal is the result of the work of Cullen Landis. His performance is one of the best he has ever done, and Alice Calhoun is nearly as good as he. The supporting cast also is splendid. I liked this picture.

### F.B.O. Announces Purchase Four Laura Jean Libby Books

F.B.O. announces the biggest purchase of screen material since inception of company in deal with estate of Laura Jean Libby, whereby F.B.O. will produce and distribute four of the world famous novelist's books immediately, with option on additional 40. Productions to be filmed are "When His Love Grew Cold," "In A Moment of Temptation," "The Abandoned Bride" and "Iola's Sin." Watch for detailed announcement of this colossal deal in the next issue of the "News."

### Regal Salesman Assaulted Near Waterford, Nova Scotia

Hiller Cass, salesman for Regal Films, was set upon by thugs outside New Waterford, Nova Scotia. Mr. Cass was just outside the town on his way to the home of a theatre manager. It was dark and he inquired his way from two men he met. The men set upon him and battered him badly about the head, leaving him unconscious.

### New Company To Take Grand Theatre, Kingston

A new company has been organized in Kingston, Ontario, to purchase the Grand Theatre there, which has been operated under the control of R. E. Meagher, liquidator, for the past several years because of the collapse of Trans-Canada Theatres, Limited, Montreal, which had purchased the theatre from the late Ambrose J. Small of Toronto.

Trans-Canada bought the Kingston Grand along with numerous other houses in Ontario from Ambrose J. Small a little over five years ago for \$1,750,000 of which \$1,000,000 in cash was paid down. After receiving this money and depositing it in the bank at Toronto, Mr. Small dropped out of sight and he has now been judged legally dead by the courts. Recently Mrs. Ambrose J. Small of Toronto re-possessed the Grand Theatre at Toronto and it is now being operated by the Grand Opera House, Toronto, Limited.

### Queen Square, St. John Introduces two Vaudeville Acts

Two excellent vaudeville acts have been attracting attention at the Queen Square Theatre lately. Rita Johnston gave a wonderful dancing act and Mem-O-Rea, a clever mind-reading and fortune telling stunt. Both acts were well received and excited comment through the city.

### Casino, Ottawa, Changes Name to Majestic

The Casino Theatre, Ottawa, Ontario, specializing in moving picture features of the "action" type and also giving numerous serials, has changed hands and, with the change in management, has come a re-naming of the well-known house. A contest was held for the selection of a new name for the theatre and the winning title, as announced from the stage on February 14, is "Majestic Theatre." Incidentally, this name was suggested by Hector Miner, a 13-year old school boy, who was presented with a \$20 gold piece and a season pass for the show. Until a short time ago, the Majestic was under the direction of Peter Kehayes.

### WANTED

To lease Moving Picture Theatre of 300 to 500 seats, completely equipped with option of buying later on. State full particulars and rental to

BOX 11, DIGEST.

# Pictures in Winnipeg

By JOHN J. CONKLIN

**"THE DANCERS"** was shown at the Lyceum, Winnipeg, the week of March 16. This is the picture from the play in which Richard Bennett scored a triumph on the stage. Alma Rubens, George O'Brien and Madge Bellamy have the principal roles. It has to do with a British lad who unable to earn a living in London, goes to the Argentine where he becomes proprietor of a saloon. A dancing girl falls in love with him but he remains true to his sweetheart back home who in his absence had, developed into a dance-mad flapper. Falling heir to a fortune he returns to wed his first love. He reaches London in time to learn of his sweetheart's death by poison. She had had an unfortunate love affair. The climax of the picture comes when he returns to the Argentine and finds happiness with the dancing girl. It is colorful, warm in treatment and quite absorbing in its story.

**"Tarnish"** was the anniversary week picture at the Garrick, Winnipeg. The opening day of fifth year of this popular theatre was well patronized. **"Tarnish"** mirrors the life of New York with its bright cabarets and gorgeous splendors in the way of entertainment. It shows New York as it really is. It accurately pictures the life of an idle, rich family; then in contrast the middle class and the poor. The scenes of life are not overdone; these are lively, gay, exotic with recalling memories among the audience of famous night cafes. It catches the spirit of New York just as O'Henry did in his stories. D. E. Fisher, the manager, prepared a very excellent additional program to go with the feature and the entire entertainment was one worth going to see. Mr. Fisher is president of the Manitoba Motion Picture Exhibitors Association.

**"Charlie's Aunt,"** with Syd. Chaplin, at the Capitol, starting March 14, drew great crowds for a week. That rowdy and reprehensible old lady, who isn't any lady at all, was the cause of a lot of noise at the Capitol. The folks watching the comedy are as funny as the comedy. Everyone knows the story; it is as famous as anything ever staged. The fun is slapstick and is laid on with trowel, but there are a lot of ludicrous situations and the clever cast presents them engagingly. Syd. Chaplin has a good comedy sense and keeps you happy. There is nothing subtle or

delicate in the humor of **"Charlie's Aunt"** but the fun is furious. Arnold Becker, Henry Thompson and Hazel Mills add to the musical features of the programme. H. M. Thomas, managing director, staged a very pretty prologue.

**"Forbidden Paradise,"** which was at Starland, Winnipeg, starring Poli Negri, the week of March 16, promises to bring a record breaking business for Manager Charlie Straw's house. Poli Negri has never been seen to better advantage in her career in United States. She is well directed and the story is one that appeals to all classes. In spite of its costumed character it holds audiences and they go out recommending it to their friends. It is of the "warm" character and all the young people were enjoying its development the night I attended. Walter Dolman, Starland's organist, had prepared a wonderfully delightful musical setting to go with the drama, which was just as delightful as the picture.

Manager Straw the latter part of the week of March 7, also showed **"Sinners in Heaven"** and while it did not follow the story closely was one which holds attention. It has a rather risque theme and the director gave it a colorful setting down on an island in the Pacific with naked black men to add terror to the hero and the girl. The continuity is very good but the ending is of the impossible kind; but that is no drawback to interesting present day audiences at the picture shows.

**"East of Suez"** with Poli Negri in the chief role, was shown at the Garrick the week of March 7. It simmered in the sinister glow which always envelopes marriages between the races. It is the tragic story of a beautiful half caste girl who after many years spent in United States, returns to China to learn that her father had wedded a Chinese girl and that she was Oriental on her mother's side. The father could not face his daughter's misery and commits suicide. Her English lover whom she had met on the boat, spurns her when he learns the facts. Then starts terrible days for Daisy Forbes, who only knows the ways of the whites. She finally finds happiness in the arms of the nephew of the U. S. consul's nephew. Poli Negri brings to her role of the half caste beauty, sympathy and a regal stoicism, just what

the part requires. She can look French and Latin, and she can give a very fine picture of a Chinese lady. Noah Beery gives a realistic portrayal of the nephew. The men are all well cast.

**"Love's Wilderness,"** which was the attraction at the Metropolitan, Winnipeg, March 7, is a frame for a beautiful picture. While the story is obvious there is Corinne Griffith slipping from one effective pose to another throughout the play. You have her smiling, weeping, pouting, coaxing, happy and suffering — presenting a set of charming photographic studies throughout. While Miss Griffith has not been destined to be among the foremost actresses, she undoubtedly has good looks. Holmes Herbert is a likeable character. Ian Keith as "the other man" gives a vivid performance. I imagine that the star did a lot of the directing of the picture herself. The title like a lot of moving picture titles, has not much bearing on the story.

## Donat Paquin Succeeds Making Laurier, Hull, Quebec, Pay

Donat Paquin, manager of the Laurier Theatre, Hull, Quebec, has been doing a highly successful business for two rather unique reasons — among others. The Laurier Theatre, which is the largest of the moving picture houses in the Quebec centre, draws quite a bit of its patronage from Ottawa, across the Ottawa River and in the Province of Ontario. There are two special reasons why this particular patronage is secured. One is that the theatre management rather frequently obtains a feature that has been passed by the Quebec Board of Moving Picture Censors and that has been condemned by the Ontario Board of Censors so that it cannot be presented in Ottawa, Ontario, theatres. Another reason is that the theatres in Hull are permitted to be operated regularly on Sundays while those of Ottawa "enjoy" Sunday closing, although both cities are governed by identical laws insofar as Sunday observance is concerned. Sunday, therefore, is a big day for Hull theatres because they draw upon the 120,000 people of Ottawa, Hull having only 38,000 persons.

Hull exhibitors never come out flat-footed with the announcement that certain pictures will not be seen in Ottawa but they do offer the statements such as "Your only chance to see....." etc., or "Your first, last and only chance to see this production," etc.

During recent weeks the Laurier Theatre, Hull, has had two interesting productions exclusively, these being **The Legend of Sister Beatrice.**

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# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SÁBATINI

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## SYNOPSIS

*Sir Oliver Tressilian is betrothed to Rosamund Godolphin, but the marriage is opposed by Rosamund's brother, Peter, and her guardian, Sir John Killigrew. When Oliver's young half-brother Lionel, kills Peter in a quarrel suspicion falls on Oliver. A trail of blood is found leading from the body to his doorway. Even Rosamund believes him guilty. Desiring to protect Lionel, Oliver can only protest his innocence; but he obtains from the justices a document, to be produced in case of trial, attesting to the fact that he bears no mark of recent wound; that therefore the trail of blood, obviously that of the murderer, is not his. A few weeks later trial threatens; and Lionel crazed with fear that Oliver will reveal the truth, hires a pirate sea-captain, Jasper Leigh, to abduct him and sell him as a galley-slave. With Oliver's disappearance it is assumed that he has fled to escape trial. Out at sea, Leigh tells Oliver of Lionel's part in the affair and offers, for a price, to take him back to England. Oliver accepts and Leigh is about to turn back when a great Spanish ship bears down upon them, her guns in action. The Swallow, unarmed, is sunk.*

## CHAPTER IX (continued)

A promontory to eastward made something of a lee that reached out almost a mile from shore. From the watchers' aerie the line of demarcation was sharply drawn; they could see the point at which the white crests of the wind-whipped wavelets ceased and the water became smoother. Did she but venture as far southward on her present tack, she would be slow to go about again, and that should be their opportunity. And all unconscious of the lurking peril she held steadily to her course, until not half a mile remained between her and that inauspicious lee.

Excitement stirred the mail-clad corsair; he kicked his heels in the air, then swung round to the impassive and watchful Sakr-el-Bahr.

"She will come! She will come!" he cried in the Frankish jargon—the lingua franca of the African littoral.

"Insh' Allah!" was the laconic answer—"if God will."

A tense silence fell between them again as the ship drew nearer so that now with forward heave of her they caught a glint of the white belly under her black hull. Sakr-el-Bahr shaded his eyes, and concentrated his vision upon the square ensign flying from her mainmast. He could make out not only the red and yellow quarterings, but the devices of the castle and the lion.

"A Spanish ship, Biskaine," was the confident answer. "She suspects no danger, and it is not often that our galleys are to be found so far westward. Aye, there she comes in all her Spanish pride."

Even as he spoke she reached that line of demarcation. She crossed it, for there was still a moderate breeze on the leeward side of it, intent no doubt upon making the utmost of that southward run.

"Now!" cried Biskaine—Biskaine-el-Borak was he called from the lightning-like impetuosity in which he was wont to strike.

"Not yet," was the calm, restraining answer. "Every inch nearer shore she creeps the more certain is her doom. Time enough to sound the charge when she goes about. Give me to drink, Abiad," he said to one of his negroes, whom in irony he had dubbed "the White."

The slave turned aside, swept away a litter of ferns and produced an amphora of porous red clay; he removed the palm-leaves from the mouth of it and poured water into a cup. Sakr-el-Bahr drank slowly, his eyes never leaving the vessel, whose every ratline was clearly defined by now in the pellucid air. They could see men moving on her decks, and the watchman stationed in the foremost fightingtop. She was not more than half a mile away when suddenly came the maneuver to go about.

Sakr-el-Bahr leaped instantly to his great height and waved a long green scarf. From one of the galleys behind the screen of rocks a trumpet rang out in immediate answer to that signal; it was followed by the shrill whistles of the bo'suns, and that again by the splash and creak of oars, as the two larger galleys swept out from their ambush. The long armored poops were a-swarm with turbaned

corsairs, their weapons gleaming in the sunshine; a dozen at least were astride of the cross-tree of each mainmast, all armed with bows and arrows and the ratlines on each side of the galleys were black with men who swarmed there like locusts ready to develop and smother their prey.

The suddenness of the attack flung the Spaniard into confusion. There was a frantic stir aboard her, trumpet blasts and shoutings and wild scurrying of men hither and thither to the posts to which they were ordered by their too reckless captain. In that confusion her maneuver to go about went all awry and precious moments were lost during which she stood floundering, with idly flapping sails.

In his desperate haste, the captain headed her straight to leeward, thinking that by running thus before the wind he stood the best chance of avoiding the trap. But there was not wind enough in that sheltered spot to make the attempt successful. The galleys sped straight on at an angle to the direction in which the Spaniard was moving, their yellow dripping oars flashing furiously, as the bo'suns plied their whips to urge every ounce of sinew in the slaves.

Of all this Sakr-el-Bahr gathered an impression as, followed by Biskaine and the negroes, he swiftly made his way down that aerie that had served him so well. He sprang from red oak to cork-tree and from cork-tree to red oak; he leaped from rock to rock, or lowered himself from ledge to ledge gripping a handful of heath or a projecting stone, but all with the speed and nimbleness of an ape.

He dropped at last to the beach, the sped across it at a run, and went bounding along a black reef until he stood alongside of the galliot which had been left behind by the other corsair vessels. She awaited him in deep water the length of her oars from the rock, and as he came alongside these oars were brought to the horizontal, and held their firmly. He leaped down upon them, his companions following him, and using them as a gangway, reached the bulwarks. He threw a leg over the side, and alighted on a decked space between two rows of six slaves that were manning each of them.

Biskaine followed him and the negroes came last. They were still astride of the bulwarks when Sakr-el-Bahr gave the word. Up the middle gangway ran a bo'sun and two of his mates cracking their long whips of bullock-hide. Down went the oars, there was a heave, and they shot out in the wake of the other two to join the fight.

(To be continued.)

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- 3 CAPTAIN BLOOD**  
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April 4th, 1925

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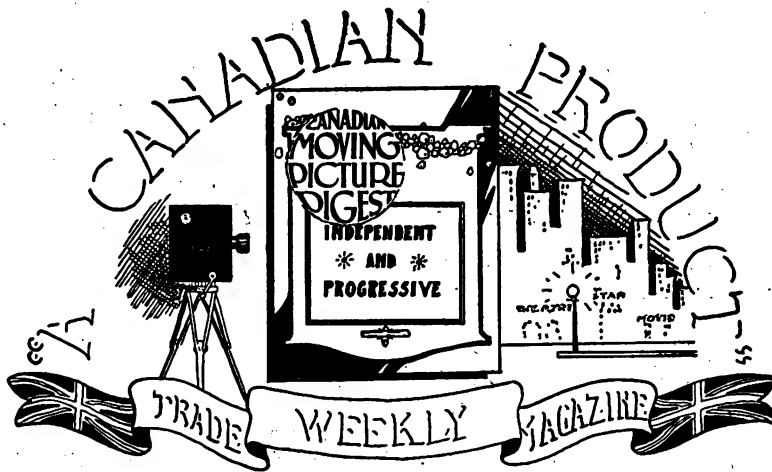
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## **"The Howl of the Wolf"**

**I**N Canada exhibitors are not very familiar with Warner Bros., who release their product through the Regal Films, owned by Mr. N. L. Nathanson, who is managing director of the Famous-Players Canadian Corporation, a subsidiary of the Famous-Players Co. in the United States.

Warner Bros., announced the early part of the season a list of pictures which had good titles. With the exception of "Three Women," directed by Lubitsch, I do not remember a Warner attraction playing a First Run Theatre in Toronto. This appears strange, since Mr. Nathanson who has had the control of this product, has also the control of the theatres which could have given Warner attractions First Runs had he so desired.

We are naturally disposed to either question the quality of Warner attractions, or to believe that this product is among the others which has been purchased to be buried.

If memory does not play me false "Camille," received a showing in the "Tivoli," in Toronto, formerly owned by the Allen Bros., but which appears at present to partake of a chameleon nature, one day it is Independent and the next day Combine controlled. It changes its colors as it suits the convenience of "the man behind the gun." This much I have also noticed, whenever one of Mr. Nathanson's friends are particularly clamorous for a First Run date, and he cannot diplomatically get rid of them, he acts the part of the rich man of Biblical fame, he gives them a crumb from his table, a Tivoli date.

Warner Bros., have, despite efforts to hide their light under a bushel, come into "The Spotlight" by an announcement some time ago, that exhibitors need not feel obliged to book any product with theirs, should this kind of a bludgeon be utilized. Exhibitors were further informed that they could book any Warner Picture they desired without being obligated to take their entire programme. They invited exhibitors to keep them informed in case of pressure. We admire courage in human beings, therefore, our admiration for Warner Bros. grew.

Recently these same producers announced that they would acquire seventy-five theatres in the United States and Canada. They say in explanation: "We will not enter into active competition with exhibitors where our product is getting a show. We have had many offers to build theatres in towns where an exhibitor is doing good business and making a living, but that is not our plan. We will only build or lease where monopolies are trying to freeze us out. In those localities we mean to get our

share of the business to which we are entitled." Their new programme includes twenty-six features, to be completed by January, 1926.

We will hear a lot of talk about Independence until the Convention of the M. P. T. O. in Milwaukee, May 12, 13, 14th is over. The situation is similar to that which develops prior to an election. Those who wish to be elected for office play politics by promising to be ever so good, to have the interests of their constituents only at heart. We are going to be treated to the same kind of politics now. The power of the M. P. T. O. A. is not to be discounted or discredited, it can make any producer, or break any theatre-grabber and naturally before it meets in conclave there are going to be innumerable promises. To those who mean to keep their word, who are sincere, this admonishment does not apply, but to those who are playing politics, the following story may be significant.

Once there was a wolf, who suffered privation since Guillot was a very careful shepherd of his flock. The wolf decided that he would put on the hat and coat of the shepherd Guillot, who happened to be asleep at the time. In the role of the good shepherd the wolf hoped to make a good killing, so he imitated the call of Guillot to his sheep. To his dismay, the shepherd was awakened, by the terror of his sheep, who fled to their true shepherd for protection. The wolf's call was the "howl of a wolf," easily recognizable from the tones of the genuine shepherd.

So it is with those who put on the Robe of Independence, their call for support has for its timbre the "howl of a wolf." It is easily recognizable from the voice of sincerity. Our business is getting to a point where men will be held responsible for their utterances, no excuse will be found for them on the grounds of diplomacy or publicity.

It has happened that even the written promise by a picture magnate has become "a scrap of paper," but this kind of conduct will not remain unchallenged, the day approaches for an accounting. This business must become honourable, above reproach from a business angle, over this we have power; and our pictures will reflect the cleanness, the sincerity of our conduct, for sincerity always registers, it even gets the Blackguard Wolf eventually.

Good luck, Warner Bros., I understand Chicago is the next point of attack, but don't forget Canada, we specially need you in Toronto and Montreal.

—RAY LEWIS.

# National Convention Motion Picture Theatre Owners Rally Independents

**Remember May 12—13—14 at Milwaukee, Wis.—Greatest Independent Rally Picture History.**

**T**HE National Convention of the Motion Picture Theatre Owners of America at Milwaukee, Wis., May 12th, 13th and 14th, 1925, comes at a time when the industry is confronted with many questions which can only be solved by carefully planned and concerted action on the part of organized exhibitors.

Independent Producers and Distributors are paying much attention to this Milwaukee meeting and Theatre Owners who have in the past held aloof from most organizations are manifesting an interest in the event which means a record attendance.

National President M. J. O'Toole, R. F. Woodhull, Chairman of the Board of Directors, and others on the Convention Committee, issued the following statement yesterday about the convention preparations and associated elements:

"Special trains containing the leading independent Motion Picture Theatre Owners of the United States and Canada will roll into Milwaukee for the big Sixth Annual Convention of the Motion Picture Theatre Owners of America, according to present arrangements, as interest in this big gathering is intense.

"The convention arrangements at National Headquarters in this city and in Milwaukee are complete and every conceivable accommodation will be provided for those attending, to make their stay as pleasant as possible and contribute in every way to the many constructive programs now being evolved and which will be promulgated at the different sessions."

## FAST TRAIN SERVICE

"Clarence A. Cohen, of the Transportation Committee has established headquarters in Suite 1110 at 25 W. 43rd Street, New York City, where he is prepared to give every possible assistance to Theatre Owners in arranging for their trip to and from the convention. Mr. Cohen has associated with him on the committee the representatives of the trunk line railroads of the United States.

"Fare and one-half has been definitely agreed upon, which means a saving of twenty-five per cent in transportation charges and the convention section of the Twentieth Century Limited and other fast trains will go directly to Milwaukee.

"All Theatre Owners and others interested who desire to attend the con-

vention can have train and hotel reservations made for them by writing or otherwise communicating with the National Headquarters."

## TYPICAL CONVENTION CITY

"Milwaukee is well supplied with excellent hotels and the Auditorium where the convention will be held, is considered the finest building of its kind in America. Everything else associated with convention work has kept pace and the civic bodies of the city and state co-operate perfectly in making the visit of all to the Badger State a life event of special consequence. Those who attend the big convention of the Motion Picture Theatre Owners of America are therefore assured of every necessary physical comfort and personal convenience and that makes it certain that the convention work will be carried on with augmented interest and force and the results will be of an entirely satisfactory character.

"This convention will be a great Get-Together of the independent forces in the Motion Picture Industry. The circumstances now existing, the changes in business relations and other phases of the Industry make Independent action now not only necessary but certain of achieving constructive results.

"It will be a history maker and the closer the independent Theatre Owners come to this great centre of activity, the more definite the reward in insuring his business safety and permanence.

"The Equipment Dealers Association of America are holding their annual convention in Milwaukee at the same time, and will add to the interest of the convention."

## Almo Producing Company Organizing Their Shows

The Almo Producing Company, Limited, of Montreal, is at the present moment extremely busy organizing their shows for the summer season; while the directors of the company also have under way some big plans, and the announcement will be made very shortly as to what is definitely decided on.

Judging from the many inquiries received from the Managers of various towns, as far as the Province of Alberta, it is quite apparent that they are becoming interested in the Almo Producing Company's productions and are anxiously awaiting for further particulars regarding engagements for the coming season. There is no doubt that the Almo Producing Company is in business to stay and that it is bound to have a successful season.

A careful survey of the inquiries received to date seems to throw light on the fact that Burlesque Shows will be the proper style of entertainment in Canada next season.

## Regent To Have Orchestra All Performances

During a recent special presentation at the Regent Theatre, Ottawa, use of an orchestra at all performances was made and the effect made a visible impression with the result that, starting with March 16th, the theatre had a full orchestra at matinee performances. For some time past the organ has done duty for afternoon shows with the exception of the one recent special week.

**V**ITAGRAPH needs no introduction as an Independent—Vitagraph registered itself as being sincere when it withdrew from the Hays' Organization to emphasize its position in relationship to Combine control. It is pretty hard for a twenty-eight year old child to be told to go to bed at 8 o'clock. That is an example of the kind of dictation one receives from the self-made arbiters of the picture industry.

Vitagraph having reached an adult age, and incidentally being 99½% British could stand about as much dictation from the Combine as a bull-dog would take from a cat.

There comes a time when Combines like cats wear off their claws; from over-use, and if the bull-dog has had occasion to remember the time when it was quietly minding

its own little bone upon which it was gnawing, only to be clawed in the back by an interfering cat, it is more than likely that the cat can prepare itself for a cat-heaven. However, excuse this dissertation what we wish to tell you is that Vitagraph will have twenty superlative productions for release this coming season and in addition to these about ten others made by other Independents.

The superlatives will be in "Captain Blood" class; and the other ten will meet this test before the British Bull Dog will permit company.

Recently I talked to Mr. John B. Rock, Mr. Victor Smith and these gentlemen state that they and Mr. Albert Smith the president of their company are backing up their sales managers, who have been instructed to protect the Independents.



# Pictures in Toronto

By HECTOR CHARLESWORTH

THE whole question of capital punishment has been very much to the fore during the past twelve months and consequently the B. P. Schulberg film "Capital Punishment" has unusual topical interest. It is intended to provoke discussion on a very controversial subject, and the personal views of the spectator will no doubt color his attitude toward the piece itself. I do not propose to enter into the ethics of capital punishment; it is too deeply bound up with the even deeper subject of moral responsibility, which presents insoluble problems. In the long run the question will only be decided on the grounds of public utility. Just now the attitude toward homicidal crime is rather lax owing to a large incursion of nationalities among whom the sentiment involved in the phrase "Killing not murder" has long prevailed. There has been a slipping away from the traditional Anglo-Saxon conception based on the ancient Jewish code that murder is the basest of crimes and properly punishable by death. But if the public wakes up to the idea that the weakening of ideas on this subject is producing too many murders, capital punishment will come back again with full force.

Mr. Schulberg's film drama seems to be based on the idea that so long as capital punishment remains on the statute books innocent men are likely to be wrongfully executed; but the main point is that in presenting his ideas he has evolved an exciting, complicated and highly interesting melodrama. Baldly stated his story is of a man named Harrigan, who makes a bet with a friend named Phillips that he can have an innocent man convicted of murdering him if Phillips will disappear under pre-arranged conditions. The person selected on whom to lay the crime is one Dan O'Connor, and a nice prima facie case is framed against him. This seems rather tough on O'Connor but since Phillips is to turn up at the proper time to exculpate him, he will be saved from execution and is also to be compensated. But here by a stroke of melodramatic imagination a phenomenal complication develops. Phillips does turn up, but in a quarrel is killed by Harrington in self-defense. The originator of the plot has therefore a clear motive for letting the law take its course against O'Connor in order to save himself.

In the outcome however he does

not take this course; and Harrington himself escapes hanging because his killing of Phillips was defensive and unpremeditated. Altogether a very lurid bunch of situations, not calculated to encourage anyone to tamper with the traditional machinery of the law. Harrington is played by a competent and experienced screen actor, Elliott Dexter, George Hackthorne is excellent as O'Connor and Robert Ellis does well with the role of Phillips. There are two sympathetic feminine roles which afforded Clara Bow and Margaret Livingstone sentimental opportunities; and minor roles are ably presented by Joseph Kilgour, Alec B. Francis, Mary Carr and others.

\* \* \* \*

There is a strain of didactic feeling in Adela Rogers St. John as evidenced in her recent production "Broken Laws." "Lady of the Night" from her pen is a more emotional tale, but it also has a suggestion of "purpose." Incidentally it enables the Montreal film actress Norma Shearer to show her versatility in a double role. This is a difficult feat on the spoken stage and even more so on the screen. In one aspect Miss Shearer is Florence Banning, a beautiful New York society girl, daughter of a wealthy judge; in the other she is Molly, a child of the slums brought up among criminals, who by her native strength of character has raised herself above her surroundings and made herself an eminent dancer, despite the efforts of old associates to pull her back into the gutter. Both girls love the same man but in the course of the story the girl who started with nothing or worse than nothing shows herself a finer character than the girl who was denied nothing by an indulgent father. The story is full of emotional episodes and the interest is well sustained. Miss Shearer acts with a great deal of intelligence and her beauty is of course potent in its appeal. Malcolm McGregor is attractive as the young engineer who wins the affection of both heroines and the lesser roles are well presented.

\* \* \* \*

Doubling by a single actor is also a feature of the South African film drama "The Top of the World" based on a story by Ethel M. Dell. Mrs. Dell's novels are not so well known in America as they are in England, where they are the "best sellers." She is the Harold Bell Wright of the Brit-

is fiction market and her plots are usually laid in wild places with all sorts of passionate love scenes in which virtue has a hard time of it until the last chapter. "The Top of the World" takes its name from the mountains of South Africa, which are literally the highest points on the Southern bowl of our terrestrial sphere. A lovely girl Sylvia Ingleton goes to Capetown to wed her sweetheart Burke Ranger and becomes disgusted when she finds that he has become a dissipated rascal. Instead she weds his cousin and physical double Guy Ranger; and goes with him to share the wild free life of the veldt. This of course permits of striking photography, for South African scenery is grimly picturesque. The discarded lover naturally engages in many villainies and one of the most unique episodes from a photographic standpoint devised by the producer George Melford, is one in which James Kirkwood, playing the roles of both cousins, encounter and shake hands with each other. This is of course an ingenious camera trick but it adds wonderfully to the verisimilitude of the action. James Kirkwood is a good actor, equally expert in the delineation of villainy and heroism. Anna Q. Nilsson is good to love upon and able in the scenes of love and pathos with which her part abounds; and the supporting cast includes such able artists as the Canadian actor, Joseph Kilgour, Raymond Hatton, and Sheldon Lewis.

\* \* \* \*

Mary Philbin is one of the loveliest and most appealing of the younger screen actresses and in her new vehicle "The Gaiety Girl" has a role which enables her to show these attributes more effectively than the wistful waifs in which she has previously won attention. It is the story of a young London musical comedy star who, though to the public she appears a gay and frivolous being, is in her private life subjected to all sorts of sorrows. The theme of the comedian with the aching heart has always been one of sure-fire appeal in fiction and on the stage, and is dramatically presented in "The Gaiety Girl." The scenes showing notable places in the great metropolis of London like the House of Commons and it is interesting to note that they were not made on the spot but reconstructed at Universal City, California.

Before Buying Pictures Read The Digest Advertising Pages.

## F. B. O. Promise Twelve Specials For the Coming Season

THE F. B. O. programme as outlined in a recent interview with Mr. Harry Berman, general manager of Exchanges, announces twelve Big Specials, of which three have already been finished. These pictures have been adapted from stories which have their box-office following already made. The casts have been assembled with an eye to values, therefore in these productions perhaps a well-known screen star will be cast for a minor role, which is a characterization worthy the efforts of a star in putting it over.

The programme pictures include eight Fred Thompsons; eight Evelyn Brent's, eight Flynns, eight Box Custers, eight Richard Talmadges and

eight Yakima Canutts. These pictures will cover the entire variety in classification of style.

The Short Subjects product will offer twelve H. C. Witwer stories of the "Go-getters" type. Twelve other stories by a famous short subject writer and twenty-six two-reel comedies. There will also be the Bray Cartoons to the number of twenty-six.

Exhibitors in Canada are familiar with the history which F. B. O. has made as an Independent during the past year. For a new-born one they registered the strength of a Hercules. There is one thing about this company that should make them especially valuable to exhibitors, they are living up to all their promises.

"The Iron Horse," a Fox production has outstepped the fastest runners in all the first run houses throughout the country. Its interior is filled with golden shekels for exhibitors.

The officers and members of the M.P.T.O. of Canada, Ontario Division, changed their meeting day to Friday in place of Tuesday as heretofore. This in order to be able to have their secretary, who happens to be the editor of "The Spotlight" with them. Someone suggested that since the editor is going to be working in New York on three day schedule, an extra print be arranged for Canada.

The Film Board, sponsored by the Canadian Hays' Association, has for its president Mr. W. A. Bach of the Famous-Players Lasky and for its treasurer, Mr. O'Connor of the Regal Films. Col. Cooper is Chairman of the Hays' Association and he has been particularly active in endeavouring to secure exhibitor members. Although the Film Board is not said to be allied with the Hays' Association, this latter Association formulated the plans under which it should operate. How much chance would an exhibitor have before a Judge who was also prosecuting attorney? Address your replies to The Digest.

The free information given by Combine Salesman to the effect that the Combine controls 85% of the product in Canada should be written in the past tense. Mr. Sydney S. Cohen, states "The Outline of the Independent market for the coming year from a quantity as well as quality standpoint is a protection for every Independent Theatre Owner. If the Combine get him now, it will be his fault only." Don't pay attention to Combine Salesmen, they are but the Bow-wows of their "Master's Voice."

### Messrs. Froman & Petigorsky Owners Majestic, Ottawa

Froman and Petigorsky, two Ottawa, Ontario, business men are now proprietors of the Majestic Theatre, Ottawa, formerly the Casino Theatre, the name of which was changed a few ways ago in the taking over of the house. Messrs. Froman and Petigorsky are making their first bid for achievement in the moving picture field, having previously been engaged in other activities. They have adopted the policy of changing programmes twice weekly with top price at 35 cents. Two evenings each week coupons are distributed in the audience which are accepted as 10 cents at the box office on the price of a ticket during the following week. They have established the practice of staging an amateur night every Wednesday. The Majestic specializes in action pictures, serials and comedies.

### Stop the Press News

The Vitagraph Co., is now under the control of three men. Mr. Albert Smith, John B. Rock and Stuart Blackton. Announcement has been made of the payment of the famous \$1,000,000 in serial notes under indenture effected in 1916. Vitagraph's new programme will furnish 20 features and an additional number of pictures made by Independents which it will release.

Thanks to the well wishers of "The Spotlight," presently you will hear from us personally, in the meantime this assurance, The Digest like the proverbial brook goes on forever despite the "damning" (wall) of the Combine; incidentally it has come into "The Spotlight."

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## Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL, April 4. — One finds it most interesting to contrast the work of Betty Compson in "New Lives For Old" with what she has accomplished previously on the screen. She is naturally dainty, not given to saccharine acting, and able at least to lend an illusion of reality and of natural emotion to the part she plays. But the roles in which she is cast do not always afford her a fair chance of revealing her talents, for they are sometimes of such a character as does not convince, and no actress can lend reality to a flat and unconvincing lay figure. In "New Lives For Old" however, Miss Compson plays the part of a dainty French cabaret dancer, who, despite her life among the bright lights and the wine and song, retains her freshness by spending her holidays and every other opportunity for rest she can secure on a Normandy farm, where she inhales the fresh air and is away from the hectic unrealities of Paris. She meets and falls in love with a young officer, but does not reveal her name or profession. Later, she becomes a member of the French Secret Service, and has many adventures. Later still, she marries the young officer, who is still ignorant of her identity with Olympe, the toast of the Paris cabarets. For a brief while unhappiness threatens, but all is saved by the opportune conferment of a Legion of Honor decoration upon the girl.

\* \* \* \*

It is an unusual story, with plenty of incident and abundance of romance and adventure combined. It may not always ring true, but it is in the main no more a strain on credulity than nine thousand nine hundred and ninety-nine other tales of screen love, screen adventure and screen climax. And in this particular instance the occasional absence of conviction is the less felt because one realizes all the time what a really clever little actress Miss Compson is, and how hard she works and with what understanding of screen limitations in the convincing portrayal of emotions. You can do so much with the human voice to reveal emotional reactions, but the screen absolutely confines you to facial expression and bodily gesture. Nobody ever yet saw a screen title that one remembered for five minutes!

It is in the ability with which she contrasts the dancer with the secret service agent, and again the girl of Normandy with the sophisticated married woman, that Miss Compson scores so decisively in this film. Wal-

lace MacDonald is quite satisfactory as the young hero, and Theodore Kosloff makes a German agent of shuddering rascality. The balance of the cast fills in satisfactorily.

\* \* \* \*

At the Palace the film threshes out, to a certain extent, the much-vexed question, how much should a husband tell his wife about his life before their marriage? The conviction of the writer being that he should neither tell her anything nor ask anything of her in the shape of information, the amusing manner in which this screen story debates the problem becomes merely one of academic interest.

It will suffice to say that the marital entanglements of two generations are revealed in an entertaining and picturesque manner, from the early nineties to the present day, with contrasted manners, costumes, customs, and mental processes. The sentimental element is adequate; there is plenty of minor romance intermingled with the main themes, and the whole is accomplished with a smoothness and a regard for the demand of the movie public for something bordering on the sensational. Of course, you are no nearer the solution at the end than you were at the beginning; but probably nobody—not even a young married couple—will care about that, in view of the fact that the tale is told with no lack of action and plenty of pretty girls doing their little bit to make the heart of mere man beat a trifle faster now and then.

Ruth Patsy Miller—or is it Patsy Ruth?—the languishing Antonio Moreno and the rugged David Torrence play their appointed parts in regulation style, but with perhaps a little more than average naturalness. The photography is unusually good, some effects being notable. But men will go on keeping secrets from their wives, and wives will continue to retabiate, despite this or a billion other arguments to the contrary. And that's that.

\* \* \* \*

The Strand provides a rather intriguing study of fear in the film "Fearbound," which presents a family of good-for-nothings who trample the family name in the dust and altogether bring the hardworking mother to the verge of despair, until they are eventually brought up standing by the influence of the daughter of the house, who has been cherished by the mother and who in turn influences her younger brother in the right direction. There

is good acting in this, some of the character-studies being exceptionally well done, notably those of the girl, by Marjorie Daw, and the young brother, by Will Nigh.

\* \* \* \*

Perhaps the best picture in the city this week, however, is "The Thundering Herd," at Loew's, a screen adaptation of Zane Grey's thrilling story of the buffalo trek. Here we have a fine instance of the oft-declared truth that the best acting on the screen is not done by the recognized "stars" of Hollywood. In this film the "stars" are Jack Holt and Lois Wilson, but what they do is insignificant by comparison with the work of the other four principals, of whom Noah Beery and Raymond Hatton are the outstanding artists. The thrills in this film are many. The buffalo herd in full stampede—clever photographic work, this — and the mad career of wagons over the prairie to rescue buffalo hunters from Indians, provide two incidents, as a sample full of excitement and rich in sensation.

\* \* \* \*

Once more the question of unsuitable music for pictures has cropped up here, this being Music Week. It seems to be a fatality that so very few of the musical accompaniments, or illustrated scores, as they are termed, for pictures are really illustrative in the slightest degree, save in such matters as cannot be possibly mistaken save by an idiot. A great deal of money is spent upon big orchestras for movie palaces, but fewer musicians and more intelligence in the selection and arrangement of the music would lead to infinitely better results, in the great majority of cases.

\* \* \* \*

"Zeebrugge," having played to virtual capacity at the Palace, is now packing people in at one of the second run houses. It seems as if the best British films possess a big drawing power, after all, so long as they are given a fair chance. But so long as the Canadian motion picture interests are virtually tied up with the big American producers, what sort of a chance does any British film have?

### Moving Picture Theatre

Wanted to buy or lease whole or half interest, by young man with seven years' experience in all its branches. Particulars — address to POST OFFICE BOX 871, JOLIETTE, QUEBEC.

WANTED to purchase one second hand Compensarc for 110 V. 60 cycle. CAPITOL THEATRE, SUMMER-SIDE, Prince Edward Island.



# Canadian Independent Films Ltd. Present Popular English Comedienne in "Wee MacGregor's Sweetheart"

Betty Balfour, the popular and winsome English star, who has risen during the last six months to a position of popularity unsurpassed by any other English actor or actress in Canada, is playing across Canada in her latest and newest comedy drama success entitled "Wee MacGregor's Sweetheart." This film is said to be of the most popular of all her productions and is now making a Balfour hit everywhere in Canada where it is showing. The scene of the picture is laid in Glasgow and in the Highlands of Scotland. Betty Balfour takes the part of Christina, a vivacious little Scotch lassie whose life carries her through a series of romance, hilarious and dramatic

occurrences, before she finally wins her way to happiness. The story of "Wee MacGregor's Sweetheart" was written by a famous English author, J. J. Bell, and is well known in different parts of the world. Betty Balfour's performance in this, her latest success, shows why she is now being termed by the motion picture world a new Mary Pickford, an English Douglas Fairbanks and a feminine Charlie Chaplin. Those who wish to give their audiences youth, romance and uproarious fun for an hour and a half will be sure not to miss what will undoubtedly prove the outstanding comedy picture of the season. Canadian Independent Films Limited are releasing.

## "East of Suez" Please Chinese Deputation St. John, N. B.

Rather a peculiar case occurred in St. John concerning the Famous-Lasky picture "East of Suez," starring Pola Negri. Manager Golding, of the Imperial Theatre was waited upon by a delegation of Chinese who informed him that they had received word that this picture was objectionable as it portrayed their nation in a wrong light.

Walter Golding has an unusual connection with the Chinese. His mother was the first lady in St. John to form a class among the Chinese in St. John and to this day Mrs. Golding's memory is revered among them and her tomb in the cemetery decorated yearly by the grateful Chinese. Mr. Golding assured the deputation that he would gladly satisfy them as to the picture and a showing was at once arranged in the Famous-Lasky screening room at which seven of the leading Chinese citizens were present.

The verdict given Mr. Golding and P. C. Hogan, manager of the Famous-Lasky Film Exchange was that there are no objectionable features in the picture and that it accurately pictures the atmosphere of the country it represents. The incident was published in the newspapers and the public assured that no picture, which would give offence to a class of citizens would be shown.

Casting on "The Texas Bearcat" which Independent Pictures Corporation is making for F. B. O. starring Bob Custer, was commenced this week.

## F. B. O. "Broken Laws" To Secure Big Tie-Up For Presentation

A showing of Mrs. Wallace Reid's picture was arranged in St. John recently by Mr. Decker, of F. B. O. There were present His Worship Mayor Potts and Mrs. Potts, Magistrate Henderson and one of the city detectives as well as representative citizens. It is hoped to arrange a "Law Observance Week" during which the picture would be shown. The picture certainly tells a story well and points out the evil of indulging children as well as the sad consequences of breaking laws.

### FOX FILM CORPORATION AMONG THE FEARLESS

WE have much pleasure in announcing to Exhibitors that Fox Film Corp., are among the big Independents who are to offer exhibitors a program consisting of about 59 features. Of this number not less than fifty will be of a quality which is designated as good for First Runs of a week or longer date.

There will be about nine pictures which have been especially made for neighborhood houses which handle first runs, or who change their bills twice weekly.

In a recent interview with Mr. W. Sheehan he stated that Fox would not make any programme pictures this year in the accepted interpretation of that word. All of the new product would be features. In addition to the full length product

### WINNIPEG PICTURES

By JOHN J. CONKLIN

"Merton of the Movies" at Starland, Winnipeg, drew capacity audiences and it was one of the hits of the season here. The feature is full of neat, real acting, interesting views of the studios showing scenes in the making and has something in it for every member of the family. It is an 100 per cent picture. James Cruze, who directed, scored a triumph. It is just as entertaining as the book or the play. Glenn Hunter and Viola Dana present some fine acting.

\* \* \* \*

The Metropolitan followed this with Reginald Denny in "The Fast Worker." This is a highly enjoyable farce comedy picture. It skips along in spontaneous manner, releasing a series of delightful high jinks. None of the comedy is forced. There is a thrilling finish provided. Altogether it is capitally played, an enjoyable audience picture, a type for any house. There are amusing scenes aboard a train, and a fast auto chase.

## J. C. Kennedy, Manager Orpheum, Fort William

J. C. Kennedy, former manager of the Regent Theatre, Ottawa, and more recently the manager of the Capitol Theatre of Peterboro, Ontario, has been appointed manager of the Orpheum Theatre, Fort William, by the Famous Players Canadian Corporation.

there will be a full assortment of short subjects, including 104 Fox News, Twenty-four two-reel pictures, eight in a series and adapted from stories of international renown.

In addition to these Fox will produce twenty Imperial comedies, two reels each and twenty-six one-reel subjects of a miscellaneous assortment.

It looks like a full programme from Fox for fifty-two weeks in the year. It is especially gratifying to hear exhibitors state that Fox representatives have informed them that Fox stands for Independence today as they did in the days when they gave the General Film, then the Picture Combine a smack in the eye not soon forgotten. It is difficult to imagine anyone with Irish blood in their veins opposed to Liberty. The constitution of the Irish would in relationship to a Combine naturally be "agin it."

# THE EXHIBITOR'S PLACE IN THE SUN

By SYDNEY S. COHEN

*Reprinted from the "Exhibitors' Herald"*

(Continued from issue of Mar. 28th)

## PROTECTING THE PUBLIC

**T**HEATRE owners, being the point of contact with the public, must protect it from the sale of worthless and fraudulent motion picture stock. A defrauded investor in this kind of stock must of necessity become hostile and antagonistic to the entire industry, and particularly to the theatre owner, who is closest to him and who, in his mind, is responsible for production, distribution and exhibition. They do not differentiate between the various branches of our industry.

The Motion Picture Theatre Owners of America have been in receipt of complaints from Chambers of Commerce, Boards of Trade and investors everywhere relative to motion picture stock sold to them through misleading statements in newspapers, circulars, etc. Government officials have been in touch with us also relative to some of these stock sales. Such a condition has a tendency to blacken the whole industry in the eyes of the public.

## COMBINES

**T**HE complaint that certain producers are making about closed towns and booking combines can be stopped if they will desist from their warfare on theatre owners and their efforts to either put theatre owners out of business through impossible prices or with ruinous unfair theatre competition. Great opportunity is presented for those companies who are not resorting to these practices, who will produce high class quality pictures and merchandise them extensively and intensively in co-operation and collaboration with theatre owners.

Our business is a complex problem. It demands the best in us along business and showmanship lines to deliver to the public. Some of our producers and the "dear stars" add immeasurably to our burdens. It is rather amusing to compare the percentage of film rentals to receipts today and five to ten years back. Then read in the trade papers the amazing reports that circuits and buying combinations and the buying of poor exhibitors in one man towns are forcing the producers out of business and paying such poor rentals to the "dear stars" for their pictures, that they must have the guarantee-plus-percentage sales method. Of course, if they mean forcing them out of business by jumping in ten years from about \$40,000 average

up to \$800,000 and more values for their product, the statements are undoubtedly correct.

Where can it all end unless they take some of the burden off the theatre owner's back? Theatre owners are watching very carefully the recent moves along these lines made in New York and California by certain producing interests and stars to even further add to their burdens.

## MORE PATRONAGE NEEDED

**I**N any scheme improving the present status of the motion picture theatre and all those depending on its prosperity, the problem of the empty seats is by far the most important. This is a situation which provides a man's size job for every branch of the industry. A concerted drive by the combined screen, man and brain power of this industry will bring into our theatres millions of people who do not now attend. This will create a more healthy public opinion for the theatre and render the same more popular.

To this end whole-hearted co-operation between the three branches of the industry is imperatively necessary. Together with improvement in the quality of the picture, we must improve the quality of our showmanship. Self-help is a crying need of all too many theatre owners and too many are inclined to keep secret, or nearly so, pictures they are showing. I believe if producers and distributors were to reduce the cost of accessories to theater owners, it would result in a greater amount of exploitation and advertising on the part of the theatre owner, with much resultant good for the producer and distributor as well. We should encourage individual producers and distributors to make worth while pictures and work out definite and concrete plans to give them such encouragement along business lines as to warrant their continuing to make such pictures for our public. This will bring a greater variety of pictures into the market. We must make new "stars" or featured players for our individual requirements. Every theatre owner by close observance will find that certain film players attract favorable comment in their respective theatres. Make these players work for you by intelligent and intensive boosting.

We must shorten the feature pictures. The padded eight, nine and ten reels, now so prevalent, must be re-

duced to their legitimate length. This will enable us to show worthwhile short films that are now crowded off our programmes by the excess footage of the average feature, resulting in a more diversified entertainment for our patrons.

Another very serious consideration that I feel impelled to mention in connection with films, is the poor condition in which films reach the small town theatre owner in the latter runs of feature pictures. A "film doctor" is wanted in the film room of every exchange to insure better condition of film and to so piece together remaining prints of their older subjects and the small theatre owner may get a complete copy of a subject occasionally and not have to inaugurate guessing contests as to how the film ends.

We must institute propaganda based on nothing but bed rock facts. We must emphasize the importance of the motion picture, not only as entertainment, but as a social and economic factor, as a developer of art, and as a medium of service. The material at hand for such a publicity campaign is inexhaustible. It should be a ceaseless crusade. There should not be a newspaper in the land whose editor cannot be interested in the vital needs of our industry. The field is vast and the harvest ripe for the reapers, but the laborers are too few.

One point which should constantly be emphasized when we try to explain the importance of the motion picture as a social and economic factor in our civilization, is its tremendous importance as a means of adult education. This education is absorbed night after night in our theatres by the many millions of men and women who owing to economic pressure had to hurry from the school to the farm or to the factory. It is purveyed to them in the guise of entertainment and is thus readily absorbed. Even if we assess the educational value of the average motion picture as low as 20 per cent. the theatre is a mighty fine substitute for the adult high schools.

Let us strengthen our mutual relations with church, school and other elements in each community where a fair understanding will be reached that all can be helpful to each other and yet neither trespass upon the province of the other.

(To be continued.)

## Elliott Dexter Another Winnipeg Visitor Recently

Elliott Dexter, who is appearing on the Orpheum circuit this season in a new playlet, for which he is offering in each city \$50 for the best suggested name, was entertained royally in Winnipeg during his week's visit by the motion picture men.



# Sabatini's Greatest Story of Love and Adventure "The Sea Hawk"

By RAFAEL SABATINI

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## SYNOPSIS

Sir Oliver Tressilian is betrothed to Rosamund Godolphin, but the marriage is opposed by Rosamund's brother, Peter, and her guardian, Sir John Killigrew. When Oliver's young half-brother Lionel, kills Peter in a quarrel suspicion falls on Oliver. A trail of blood is found leading from the body to his doorway. Even Rosamund believes him guilty. Desiring to protect Lionel, Oliver can only protest his innocence; but he obtains from the justices a document, to be produced in case of trial, attesting to the fact that he bears no mark of recent wound; that therefore the trail of blood, obviously that of the murderer, is not his. A few weeks later trial threatens; and Lionel crazed with fear that Oliver will reveal the truth, hires a pirate sea-captain, Jasper Leigh, to abduct him and sell him as a galley-slave. With Oliver's disappearance it is assumed that he has fled to escape trial. Out at sea, Leigh offers, for a price, to take Oliver back to England, and is about to turn back when a great Spanish ship bears down upon them, her guns in action. The Swallow, unarmed, is sunk.

From a promontory above the bay Sakr-el-Bahr, the Hawk of the Sea, the terror of Christian Spain, directs his own two galleys in an attack on a Spanish ship which has drifted unsuspectingly into a haven on the northern coast of Africa.

## CHAPTER IX (continued)

Sakr-el Bahr, scimitar in hand, stood on the prow, a little in advance of the mob of eager, babbling corsairs who surrounded him, quivering in their impatience to be let loose upon the Christian foe. Above, along the yard-arm and up the ratlines swarmed his bowmen. From the masthead floated out his standard of crimson charged with a green crescent.

The naked Christian slaves groaned, strained and sweated under the Moslem lash that drove them to the destruction of their Christian brethren.

Ahead the battle was already joined. The Spaniard had fired one single hasty shot which had gone wide and now one of the corsairs' grappling-irons had seized her on the larboard quarter, a withering hail of

arrows was pouring down upon her decks from the Moslem cross-trees; up her sides crowded the eager Moors evermost eager when it was a question of tackling the Spanish dogs who had driven them from their Andalusian Caliphate. Under her quarter sped the other galley to take her on the starboard side, and even as she went her archers and slingers hurled death aboard the galleon.

It was a short, sharp fight. The Spaniards in confusion from the beginning, having been taken utterly by surprise, had never been able to order themselves in a proper manner to receive the onslaught. Still, what could be done they did. They made a gallant stand against this pitiless assailant. But the corsairs charged home as gallantly, utterly reckless of life, eager to slay in the name of Allah and His Prophet and scarcely less eager to die if it should please the All-pitiful that their destinies should be here fulfilled. Up they went, and back fell the Castilians, outnumbered by at least ten to one.

When Sakr-el-Bahr's galliot came alongside, that brief encounter was at an end, and one of his corsairs was aloft, hacking from the mainmast the standard of Spain and the wooden crucifix that was nailed below it. A moment later and to a thundering roar of "Alhandollilah!" the green crescent floated out upon the breeze.

Sakr-el-Bahr thrust his way through the press in the galleon's waist; his corsairs fell back before him, making way, and as he advanced they waved their scimitars to acclaim him this hawk of the sea, as he was named, this most valiant of all the servants of Islam. True, he had taken no actual part in the engagement. It had been too brief and he had arrived too late for that. But his had been the daring to conceive an ambush at so remote a western point, and his the brain that had guided them to this swift, sweet victory in the name of Allah the One.

The decks were slippery with blood, and strewn with wounded and dying men, whom already the Moslems were heaving overboard — dead and wounded alike when they were Christians, for to what end should they be troubled with maimed slaves?

About the mainmast were huddled the surviving Spaniards, weaponless and broken in courage.

Sakr-el-Bahr stood forward, his light eyes considering them grimly. They must number close upon a hundred, adventurers in the main who had set out from Cadiz in high hope of finding fortune in the Indies. Their voyage had been a very brief one; their fate they knew—to toil at the oars of the Moslem galleys, or, at best, to be taken to Algiers or Tunis and sold there into the slavery of some wealthy Moor.

Sakr-el-Bahr's glance scanned them appraisingly, and rested finally on the captain, who stood slightly in advance, his face livid with rage and grief. He was richly dressed in the Castilian black, and his velvet thimble-shaped hat was heavily plumed and decked by a gold cross.

Sakr-el-Bahr salaamed ceremoniously to him.

"Fortuna de guerra, senior capitan," said he in fluent Spanish. "What is your name?"

"I am Don Paulo de Guzman," the man answered, drawing himself erect and speaking with conscious pride in himself and manifest contempt of his interlocutor.

"So! A gentleman of family! And well nourished and sturdy, I should judge. In the sok at Algiers you might fetch two hundred philips. You shall ransom yourself for five hundred."

"Por las Entranas de Dios!" swore Don Paulo, who, like all pious Spanish Catholics, favored the oath anatomical.

What else he would have added in his fury is not known, for Sakr-el-Bahr waved him contemptuously away.

"For your profanity and want of courtesy we will make the ransom a thousand philips, then," said he. And to his followers: "Away with him! Let him have courteous entertainment against the coming of his ransom."

He was borne away cursing.

(To be continued)

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April 11th, 1925

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259 SPADINA AVENUE, TORONTO

# Watch F.B.O. Grow MORE THAN 9200 THEATRES

*now playing F. B. O. pictures*

Why this tremendous growth? Because F. B. O. is delivering the pictures that are making money for exhibitors, and at rentals that every Exhibitor can afford.

F. B. O. owns no houses, is not going to buy any nor build any. F. B. O. does not and will never compete with its exhibitors. F.B.O. never did and never will try to force big blocks of pictures on Exhibitors with big specials as a club.

F. B. O. has no tricks up its sleeve. It does business on the live and let live policy. **If it's box office pictures and square treatment you want, do business with F. B. O.**

## 60 PRODUCTIONS COMING

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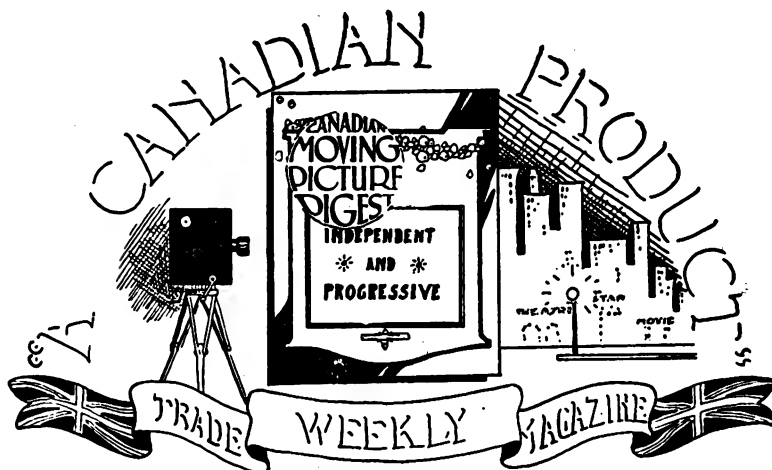
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Picture Digest

General Manager and  
Editor-in-Chief

**RAY LEWIS**

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TORONTO, CANADA

April 11th, 1925

## **"The Serpent"**

**P**ERHAPS never in the history of Motion Pictures has there been such an array of Independent product. If exhibitors will just remain calm, unafraid their fortunes are made, for we are approaching a season of Moving Picture Prosperity which will make picture history also.

The fact that the cold-blooded powers, as they are called, the bankers have placed themselves behind Independent product, is not an indication of a "slump" but the thermometer which registers a gilt-edged security.

There will be no less than five hundred quality pictures from which exhibitors can make their selections; and what is most important these pictures will be released independently as they represent independent effort.

In Milwaukee on May 12th, 13th and 14th, there will be a rally of Independent forces from all over the American continent and what is significantly important from all over the world. This rally will mark the introduction of a bureau of Trade and Commerce established by the M.P.T.O.A., where Independents can trade with each other under the auspices of the M.P.T.O.A. Such a getting together will prove the greatest stimulus to the production of better pictures, more business-like methods and honourable dealing than the pages of promises which periodically light up the horizon of good intentions.

The man that said that "Hell is paved with good intentions," had a comprehensive understanding of human nature; and the necessity for demonstration according to the nature of the intention. It is plainly seen that this business of ours has been travelling along just such a pavement; and giving everybody hell, save those who are responsible for the paving, of course we know that their's is coming, but why not become an active element in seeing that they get it now, not hereafter.

If one is observant they will have noted that promises of "being good" are made indiscriminately when some one begins to wield a sledge-hammer of reform. You remember the nice little admission which was made sometime ago to a rabid reformer by a group of producers, who went to the trouble of specifying just how bad motion pictures could be in a lengthy sheet of eliminations? The Moving Picture Industry after falling into Craft's trap perspired for sometime very freely without the aid of atmospheric pressure; and for this faux pas par excellence the exhibitors were not responsible.

You remember the incident of the widow Mrs. Dodge to whom a check for \$5,000 was made out to cover the damages she sustained when Famous Players took her theatre away from her, you also remember that her the-

atre was given back to her; and that Mr. Adolph Zukor at a meeting of the M.P.T.O. who took up the case of Mrs. Dodge, pleaded thus, "For God's sake have mercy on me, think of my family." You remember that we were inclined to be merciful, that we even eulogized the bigness of a character which acknowledged so humbly its error. But we have learned since then, at least we hope so, that the "greater the height, the greater the fall."

I once dreamed that I was attacked by a serpent, I seized the head and held it taut between the forefinger and thumb. The thing had attempted to attack me. The tears which streamed from the eyes of that serpent and the piteous cries it made induced me to relax my hold, no sooner done than the beast again attempted to strike me. This went on for some time, the howling of the serpent deterring me from putting its head beneath my heel and crushing its poisonous and destructive efforts out of it. However, after I had relented several times and noted how quickly the serpent took advantage of my feelings of compassion, I at length gained wisdom sufficient to exterminate it; and even in dying it had to attempt to injure me for it spat out its venom upon me. The dream made a most vivid impression, it taught me that a serpent may slough off its skin, but its gizzard remains the same, its instinct is destructive; and it but waits an opportune time to attack. There are no set and hard rules for mercy, nor for justice. Our attitude towards every phase of life should be tolerant, but the man who is so mercifully inclined that he will sacrifice his life, his freedom, for to satisfy the abnormal cravings for wealth and power of another man, has been made in the image of man, but his inners are missing, tap his head or stomach and the response will be but echoes.

Don't make a pet of a serpent, nor its offspring. No man can get away with rotten principles by placing the blame of their application upon the shoulders of his employees or associates. A business is always conducted according to the vision and character of the heads of that business. Take a look at the Combine here? Who is responsible for it? Who is responsible for the position which the Independents are in? None other than those who are the heads of the Combine; and remember this exhibitors, every contemptible and unethical advantage which is taken of you by employees or associates of the Combine but reflects the policy of the masters. Are you going to have compassion on this serpent by giving it your money, so that it may have the strength to destroy you, or are you going to place its head under your heel by starving it to death?

—RAY LEWIS.

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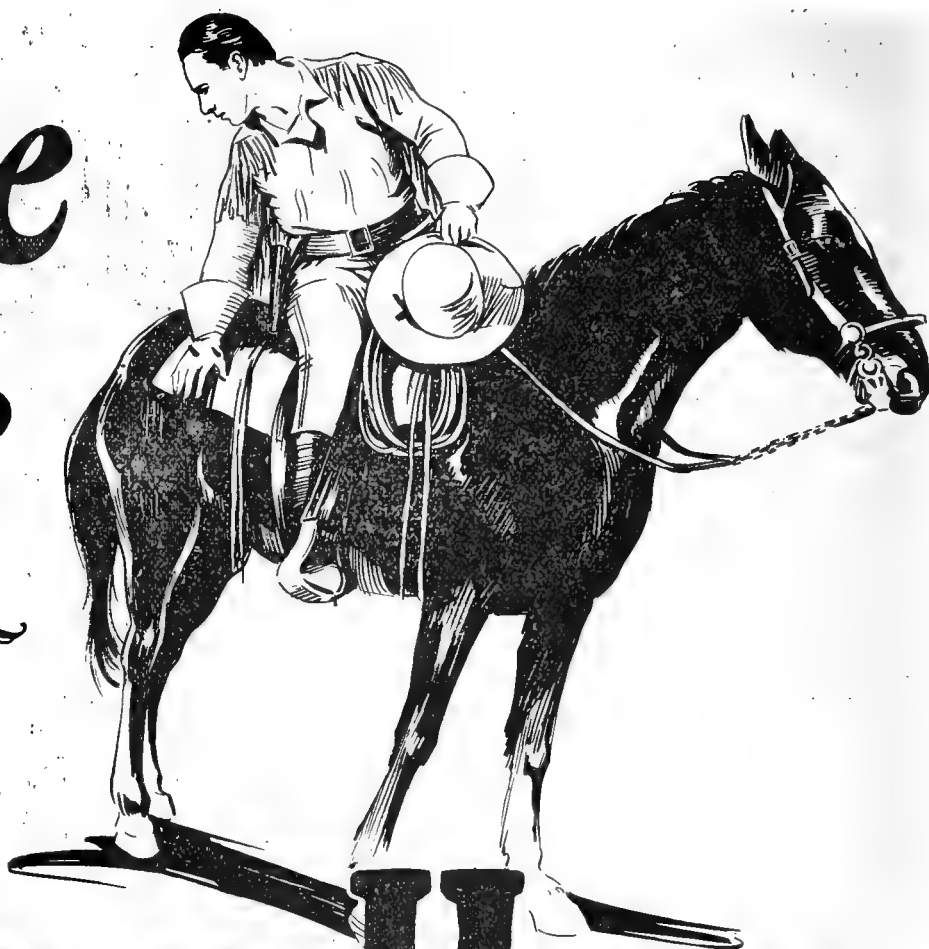


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**FOX FILM CORPORATION**

ST. JOHN MONTREAL TORONTO WINNIPEG CALGARY VANCOUVER

# Pictures in Toronto

By HECTOR CHARLESWORTH

WITH some simplification "A Cafe in Cairo" might have become a good film drama, for it has a timely subject as its basis — the subtle intrigues, which are many, against British influence in Egypt and the Soudan which last autumn had a sensational climax in the murder of the Sirdar, Sir Lee Stack. But the action has been so ludicrously melodramatic that it loses all sense of illusion. It is a dramatization of a novel by Izola Forrester and if it follows the original closely it is plain that the authoress has simply gathered up a lot of the theatrical devices that have done service in other tales and hashed them together in an unconvincing way. For instance there is the old ruse of making the heroine Naida, supposedly an Arab dancer, a white girl, whose parents have been slain in her childhood. Hokum also comes into the tale when the intelligence officer who is engaged in hunting down intrigues against British officers in Egypt is represented as an American in the British service. This cannot fool a Canadian audience, and I have very grave doubts whether it fools American audiences either. Any person familiar with the East would probably laugh at a great many of the episodes in the piece, particularly when a man is found apparently at home in a temple sacred to women; thus violating one of the most potent surviving customs of the near East. High speed motor boats tearing up and down the Upper Nile may be in consonance with modern customs but in the picture they violate the sense of atmosphere. Priscilla Dean is an accomplished actress of sensational roles, and rather comely, but I doubt whether she helps to give plausibility to "A Cafe in Cairo" by appearing in person. She is one of the many screen performers who are excellent pantomimists, but who give themselves away by commonplace diction when they attempt a spoken part. Much of the photography is excellent and the supporting cast is in the main excellent, the best being Harry Woods who is picturesque and effective as the villainous Kali.

\* \* \* \*

"Lilies of the Field" in the film version has been somewhat modified from the stage version in which Marie Doro was starred three seasons ago, but still remains strong emotional material. The title still signifies the type of young women who choose instead of the path of responsibility the lot of

the lilies of the field who toil not neither do they spin. And in the greater centres the balance of the quotation, "but Solomon in all his glory was not arrayed as they" is also true. Mildred Harker, the heroine of the tale is a victim of circumstances who has been put away from her husband and separated from her child on a false accusation. Her sorrows are multiplied by the fact that she has been deceived by a false report of the death of her child. But in the end she finds a happy issue out of all her afflictions in the love of a good man, Louis Willing, more appreciative of her sterling qualities than Walter Harker from whom she had been separated by slander. The story gives opportunity for the introduction of several attractive damsels, whose ways are less scrupulous and defensible than those of Mildred. The film, directed by John Francis Dillon, once stage director of a stock company in Toronto, affords fine opportunities for the beauteous Corinne Griffith, and she shows her command of emotional resources, especially in the scenes when Mildred imagines that her child is dead. Conway Tearle as the man she comes to love plays his role in the restrained gentlemanly way with which most "fans" are familiar and the role of Walter Harker is in the hands of Crawford Kent. The cast calls for an unusual number of attractive young women and these are forthcoming in Sylvia Breamer, Myrtle Steadman, Alma Bennett, Phyllis Haver and Cissy Fitzgerald.

\* \* \* \*

That the old Bret Harte romance period of the California gold days makes admirable material for motion pictures, has been proven on many occasions. The film theatre may be said to have given it new life, though it had been popular for thirty years on the spoken stage before motion pictures became an international institution. It is of such stuff that "The Devil's Cargo" is made, a film founded on Charles Whittaker's exciting tale of early days in Sacramento, California, "The River Boat." The cargo is not "dope" or "hootch" but human derelicts. The Vigilantes in their efforts to clean up Sacramento have rounded up all the three-card experts, and other demireps, male and female, and put them on a river boat for deportation to San Francisco. A leader in the reform movement is a young editor, John Joyce; and among

the victims of his zeal is "Faro" Sampson, the daughter of "Square Deal" Sampson, a gambler, and who is herself a decent enough girl according to her lights. How she traps Joyce and his attractive sister Martha and forces them to accompany the undesirables on the trip down the river is the subject of melodramatic episodes. But Joyce is a better fellow than a good many uplifters and turns out to be a successful protector of the girl, who has tricked him, when she is assailed by a villainous stoker. Of course, love ensues and Joyce finds out that neither the girl nor her father are as black as they have been painted. The story has been well directed by Victor Fleming. Pauline Stark is a most attractive and vivid figure as the gambler's daughter. William Collier, Jr. is manly and effective as Joyce and the charming Toronto actress, Claire Adams, plays his sister. Wallace Beery is as usual splendidly graphic as the ruffian and the sterling actor, Emmett C. King, makes the most of the role of the heroine's father.

\* \* \* \*

As its name indicates "Wee MacGregor's Sweetheart" a film of Glasgow life, has a special appeal for Scotsmen and provides a vehicle for the popular British comedienne, Betty Balfour. The slums of Glasgow have been very much in the news in the motherland as a hotbed of Communism, but in this British-made film the lassie, who is a product of that environment is quite an agreeable young person. The pictures are not all of the drab Glasgow tenement district said to be the ugliest spot in the world, but include more attractive Scottish vistas calculated to arouse national enthusiasm. The humor of Miss Balfour is unquestionably buoyant.

## FOR SALE

2 Power machines with motor attached, 1 piano, 500 seats, 1 ticket chopper, 2 electric fans, 10 electric light fixtures, 9 ceiling lamps, 2 street lights, 1 electric sign, 1 Westinghouse Dynamo, 5 H.P., 7 curtains, 1 Bell upright piano, 2 piano stools, 3 Pyrene Fire Extinguishers.

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# Will Sydney S. Cohen Be Elected M. P. T. O. A. Next President

**Mr. Cohen Informs Us That There Are Greater Problems Confronting Independent Theatre Owners today.**

"CONVENTION time always bring with it a lot of rumors about who will be President or who won't be, and the Milwaukee Convention of the Motion Picture Theatre Owners of America this year seems to be no exception.

"I thoroughly enjoyed the four years I was President of the Motion Picture Theatre Owners of America because of the opportunity it afforded me to render service to the theatre owners in particular and the Industry in general. I feel I have contributed sufficiently along these lines to be permitted to devote my time and attention to the furtherance of my own business interests. I took my duties as President very seriously and conscientiously. It meant a lot of hard work and other things, but the many fine real friendships and acquaintances I have made all over this country, Canada and abroad, among theatre owners and others, are more than sufficient compensation for all of this. I have had more than my share of honors in national, state and local exhibitor organizations, and I feel that at this time I should be permitted to 'rest on my laurels.' I believe I can be of

better service to the Industry along other lines.

"The only elections by the delegates to a national convention, are the members of the Board of Directors, who in turn choose the President, and all other officers. There are a great many wonderful fellows, fine, loyal organization men and leaders among the present officers of the Organization and in our ranks throughout the land, who have devoted their time, effort and personal service to the cause of the theatre owner, who are worthy in every way of being President of our Motion Picture Theatre Owners of America, and who can fittingly carry on.

"However, most of us are a great deal more interested at this time in the grave business problems that confront the theatre owners and other independents, and our constructive effort and thought are being given to them rather than to lesser matters. Milwaukee will have a greater attendance of theatre owners and others interested in the Industry, both from America and abroad, than any other convention, and our co-ordinated strength and power will be a big step toward bringing needed relief for all independents."

## Two New Suburban Theatre For Vancouver

Two new suburban theatres are announced for Vancouver, construction of which is promised to start immediately. They are to be erected by J. F. Langer, and will be at 25th Ave. and Main Street South Vancouver, and Kerrisdale, respectively. Both houses will be of brick construction with stone front, seating capacity being 1,000 in each case, with hot water heating and all the latest conveniences for the accommodation of the public. The auditorium will hold 800 people, with a small balcony seating 200. Both South Vancouver and Kerrisdale have shown phenomenal growth during the past three years.

## Major General Lessard Speaker Imperial, St. John

Major-General Lessard spoke on behalf of cadet training under the auspices of the Navy League of Canada in the Imperial Theatre which was donated for the meeting held on a Sunday afternoon.

## Pantages Vancouver Starts Continuous Performances

The Pantages last week started a new policy, replacing their old three a day shows. Continuous performances from noon to midnight, with a first run feature picture, and the usual Pantages vaudeville, are the new order. In addition to new lighting effects and furnishings, the orchestra is featured several times daily on the stage. The prices remain as before.

## Coliseum, Victoria, B. C. Running Combination Program

The Coliseum Theatre, Victoria, B. C., (formerly Pantages) which was recently taken over by a local syndicate of business men, has inaugurated a new departure—so far as Victoria is concerned. In conjunction with the Hincks Musical Comedy Co., the Coliseum now offers its patrons a three hour picture, and tabloid musical comedy show. The features are first run pictures, and with a 35c admission price, the new policy has become very popular with the Island city theatre goers.

## Regent To Continue On Standard Time

Operating a theatre on Standard Time during the Summer months while the rest of the city is observing Daylight Saving Time is the unique project put forward by Leonard Bishop, manager of the Regent Theatre, Ottawa, for the "summer time period" which starts May 2.

Manager Bishop has investigated all angles of the plan and he believes that it will work. In any event, he intends to give the feature a trial. The arrangement really means a revision of the hours that are appropriate for the convenience of the public. This virtually means that the Regent will be open practically one hour longer each day with the last performance starting when it is becoming dark outside, at which turn the people will be thinking more of inside enjoyments. The Regent, in other words, will probably open on Daylight Saving Time and will close on Eastern Standard Time. The last performance of the day will terminate approximately at 11.30 p.m. Daylight Saving Time.

Mr. Bishop is quite enthusiastic about the idea. He knows from past experiences in the Canadian West that late shows can be popularized. In some Western cities, the shows close regularly around 11.30 and this is largely because of the long daylight evenings in the Prairie Provinces. He would advertise the hours of performances in a Daylight Saving schedule so that there would be no confusion for the people. Incidentally, he believes that, when the real hot weather comes, the cool theatre will look mighty attractive to many people if they know that they can see a performance after dusk. Another way of looking at it is that the people can enjoy the outdoor sports until daylight wanes and then they can go to a show after that.

Manager Bishop believes that he has a plan that will enable him to "get even" with the Daylight Saving nuisance.

## Joseph Klein Purchases Interests

Nat Levine who was one of the officers of the Chesterfield Motion Pictures Corporation having made arrangements to locate in Los Angeles found it necessary to resign from active duties with Chesterfield Motion Pictures Corp. Mr. Joseph Klein who has purchased his interests has named no successor as yet for the vacancy occurring through Mr. Levine's resignation.

A recent visitor to St. John was Mr. G. R. Walen, Auditor for Canada for Associated First National.

*Before Buying Pictures Read The Digest Advertising Pages.*



# Reviews From "The Spotlight"

## The New Film Trade Paper

**CLASS A—"NATURALS"**—These photoplays which are so outstanding as to need little pressure in exploitation.

**CLASS A — Week of April 11th.** (Fox)—The only winner in this class out of fourteen in the running.

### CLASS A

**"THE IRON HORSE"** (Fox) One of the genuinely "big" pictures of all time. A picture so good, artistically and also from a box office point of view that one does not need to call it "an epic of pioneer days" (though it is just that, nor anything else of that stereotyped classification.

It is historical in that it deals with the building of the first transcontinental railway linking the East with the West; but it is melodrama in the best sense of the word. It contains a beautiful love story, and holds ones unflagging interest from beginning to end. The acting of the entire cast is flawless—in a word this great American picture is one which should be seen by every youngster and grown-up in the country. How it will be regarded by audiences in general may best be exemplified by a brief conversation overhead upon coming out of the theatre after a performance of "The Iron Horse." A typical American girl meets some friends, they asked how she liked it "I loved it" was her reply. "Did you like it as well as 'The Covered Wagon'?" was the next question asked her, "It's better than 10 Covered Wagons" replied the dainty miss. We'll say so too. It is 100% photoplay.

### Stop the Press News

**UNIVERSAL** continue to buy theatres in the U. S. in opposition to Independent theatre owners, we are expecting a "straight from the shoulder talk" from Mr. Carl Laemmle, president, in connection with this producer-distributor-exhibitor expansion. In the meantime exhibitors hold your play dates for Independents.

Rumor in New York associates a vaudeville exchange with Mr. N. L. Nathanson, his partner Mr. Comeford, of the Comeford theatres Scranton, Pa.

**CLASS A — Week of April 18th.** (F.B.O.)—The only winner in this class out of Ten running, including "Grass."

### CLASS A

**"LILIES OF THE STREET"**—(F.B.O.) While by no means a flawless production, and in spite of certain patent inconsistencies, this genuine human document must be accorded a rating as a "Natural."

This story is taken from real life—an episode related by Mrs. Mary E. Hamilton, the famous "girl's friend" of the New York Police Department, who also appears as herself in her official capacity in the picture. The title is attractive, the cast beyond cavil, and the story of compelling heart interest. It is not a story for children but will be profoundly attractive to every one else.

Virginian Lee Corbin is typically the pouty, spoiled and neglected daughter of wealthy parents who gets "framed" by a sleek shiek of a black-mailer perfectly portrayed by Wheeler Oakman. Dorothy Cummings as a girl's mother is appropriately shallow and susceptible to flattery. Johnny Walker is a pleasant and personable "hero." Irma Harrison and Peggy Kelly are perfect "lilies of the street"—in fact all of the small parts are thoroughly typical.

The powerful story gathers momentum as it unfolds, reaching a climax of poignant suspense. There will be a few dry eyes when the neglected, spoiled little flapper is willing to risk her priceless good name to save her silly shallow mother from scandal.

### Moving Picture Theatre

Wanted to buy or lease whole or half interest, by young man with seven years' experience in all its branches. Particulars—address to POST OFFICE BOX 871, JOLIETTE, QUEBEC.

It is expected that at least 3,000 exhibitors will attend the M.P.T.O.A. Convention Milwaukee, May 12, 13, 14 and 15. Canada will send a healthy delegation also; and this year the lid is off" as far as telling what is doing here.

### THE SPOTLIGHT

**Vitagraph Captures Class B.**  
**April 4th, Running Ahead**  
**of Nine Other Pictures**

**CLASS B — "GET BEHIND THESE"**—Photoplays of real merit, but which require more or less ballyhoo in the way of exploitation to gain the deserved box office results.

**"FEARBOUND"** (Vitagraph) This picture might well have been called ACTION, for we never saw so much of it in the same amount of footage. Splendid characterizations by Marjorie Daw, Niles Welch and William Nigh, who directed the picture, together with some of the most realistic fights ever screened go to make this an ideal attraction, where an action picture is needed.

The M.P.T.O., luncheon meeting of the Ontario division, will take place at the King Edward Hotel, Room G. Wednesday, April 22nd, 12.30 (noon). It won't be long before all the Independent Theatre Owners in Canada will be thanking God for the M.P.T.O.

At the meeting Tuesday, April 14th Astor Hotel of the Theatre Owners Chamber of Commerce, everything was nicely set for a Thanksgiving party, although out of season, to Mr. Sam Katz, of Balaban and Katz, who was the honoured guest. However, Mr. Sydney Cohen, Chairman of the T.O.C.C., produced Mr. Watts of Springfield, Ill., in one of the most telling addresses of his career. Mr. Watts had been approached to come into the Balaban and Katz booking combine, advantage reduction on film rentals through pressure. Incidentally this company, if you are foolish enough to "come in," is alleged to take over the management of your theatres, giving you 50% of the profits. It seems Mr. Watts refused to "come in," desiring to manage his theatre himself, whereupon a new theatre was erected in his territory. Mr. Sydney Cohen backed up by the M.P.T.O., wish Mr. Katz to hand over the new theatre, at what Katz paid for it, to Mr. Watts. All eyes are on Katz now. Will he play fair or is he but another tentacle of the Combine?

The Imperial had wonderful crowds for the Mary Pickford production "Dorothy Vernon of Haddon Hall." This picture, billed for two days, drew such audiences that it was held over for a third day's programme.

## British Producers Again Busy Making Series Feature Productions

G. F. BRADDOCK, British Government Trade Commissioner at Toronto, informs The Digest that special attention can be drawn this week to a distinctly interesting British film entitled "Livingstone," dealing with the life and work of that famous missionary and explorer. The film is the result of an expedition in the autumn of 1923 to Africa, so that the views of native life and local scenery are taken on the actual spots where the foot of Livingstone once trod. The part of the title role is played by the director—Mr. A. Wetherell—and his work in both respects has called forth very favourable comment.

A series of humorous two-reel pictures is being produced under the title of "Mrs. May," featuring Sydney Fairbrother. A good deal of humour

has been extracted from the doings of this middle-class character.

The name of G. B. Samuelson is well-known in the British film industry, and it is, therefore, of interest to hear that he has now arranged to make four pictures a year on a scale surpassing anything which he has yet attempted. The artists will be of various nationalities, chiefly British and American, and no hesitation will be shown in using foreign studios where necessary, in addition to doing a good deal of work in studios in the United Kingdom. The first picture "She," is to be made from the well-known novel by Sir Rider Haggard. Miss Betty Blythe will appear in the title role. Her work in "Chu Chin Chow" and "Southern Love" will be remembered.

### Universal To Film Nova Scotia Marine Story

Edward Sloman, director for Universal, accompanied by company manager Jackson S. Ross, have reached Victoria, B.C., in quest for twenty old fashioned fishing boats, sail propelled, to measure 40 x 60. If successful in obtaining them, production will be started on Universal's "Titans" in which House Peters stars. The story deals with the Nova Scotia fishing fleets.

### Francais Theatre, Ottawa Giving Sunday Shows

The Francais Theatre, Ottawa, has been conducting a series of Sunday evening shows under the auspices of the St. Brigid's Society, a church organization of St. Brigid's Parish. These are being staged under the general direction of Manager A. Donaghy of the Francais Theatre.

### Orpheum Theatre Fernie, B. C. Saved From Fire By Manager's Coolness

On Saturday, March 14th, at the Orpheum Theatre, Fernie, B. C. the last reel of a film became ignited, and someone in the audience quickly raised the cry of "Fire." However, owing to the manager's coolness, and the automatic closing of the operating room shutters, the audience, who had started, what appeared likely to become a panic, were reassured, and persuaded to keep their seats. Only one reel was destroyed, and the performance was soon resumed.

### "So This Is London" Plays Sixty-Four Days Empress, Vancouver

On Saturday, March 14th, the Verma Felton Players completed what constitutes a record for any show in Western Canada, by playing their 64th performance of Cohan's famous "So This Is London" at the Empress Theatre, Vancouver. No picture, or play, has come anywhere near this, with a continuous run, in this part of the country.

### Daughter J. M. Franklin In Symphony Orchestra

At a recent concert of the Ottawa Symphony Orchestra, an organization of 75 musicians, one of the artists was Miss Lillian Franklin, daughter of J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario. Miss Franklin has earned distinction as a youthful celebrity and is an accomplished violinist, although she is only 12 years of age. She was a gold medallist of the Halifax Conservatory of Music two years ago. Mr. Franklin is naturally proud of his daughter's prowess.

### Edward Bickle Buys Gaiety, Courtenay, B. C.

Edward Bickle, who recently acquired the Ilo Theatre at Cumberland, B. C., has this week bought the Gaiety Theatre, Courtenay, B. C., for the sum of \$12,000. Rumor in Vancouver Island theatre circles has it that Mr. Bickle may be heard of in the near future in connection with several other theatres in that district.

### Keith's Ottawa Gives Benefits For Nova Scotia

Benefit concerts were held on successive Sunday evenings at B. F. Keith's Theatre, Ottawa, for the relief of families of the striking miners in Nova Scotia, the theatre having been loaned for the occasion by Manager J. M. Franklin who, himself, is a native of Nova Scotia.

### Rex Theatre, Ottawa Gives Sunday Performance

The Rex Theatre, Ottawa, was open Sunday evening, March 22, for a special performance which was conducted under the auspices of the organized unemployed men of the Canadian capital. The chairman of the evening was ex-Alderman P. J. Nolan, the owner of the Rex Theatre.

### Imperial Ottawa Reduces Its Admission Prices

The Imperial Theatre, one of the large theatres of Ottawa, Ontario, which was taken over some months ago by Messrs. Solomon and A. H. Coplan of Ottawa, has reduced its prices, the change introduced on Saturday, March 21. There was a general reduction of five cents, the evening price now for adults being 20 cents. The Imperial Theatre staged a club night on March 25 for the One Hundred Club of Ottawa, a local community service club, when the organization attended the theatre in a body and staged several club stunts between film presentations.

### Peter Pan Makes Hit in St. John

To say "Peter Pan" was a success in St. John is putting it altogether too mildly. The Spirit of Joy caught the people and for one week the lovely picture took audiences away from this dull work-a-day world to Fairyland of Dreams. Three entire days' programmes with the special setting were given them for two days only, matinees in order that the children might see it. Later it was found that an evening's showing was demanded, so with "Turmoil" as the feature a wonderful programme was made up. With the thoroughly British settings, the picture was a perfect reproduction of Barrie's delightful fantasy and it was so acclaimed by all lovers of the beautiful.

Walter Davis, manager of the Metropolitan Theatre in Winnipeg, returned with Mrs. Davis from a holiday spent in Alabama.

# THE EXHIBITOR'S PLACE IN THE SUN

By SYDNEY S. COHEN

*Reprinted from the "Exhibitors' Herald"*

(Continued from issue of Apr. 4th)

## MEETING NON-THEATRICAL COMPETITION.

THE problem of non-theatrical entertainments in direct competition with the theatre owner, is, I think, susceptible of a simple and complete solution which ought to be satisfactory to all parties concerned. Whenever and wherever it is proposed to run theatrical programs by or under the auspices of non-theatrical organizations, such as schools, libraries, literary institutions, etc., the theatre owners in these respective communities ought to endeavour to undertake the management of such affairs. In most communities, especially in the smaller ones where such entertainments are most likely to be offered to the public, the theatre owner enjoys the esteem and confidence of his public, and his offer of assistance with his superior knowledge of showmanship will be gladly accepted.

An advantage to the theatre owner in thus handling these non-theatrical entertainments is that he can put on a show which will admirably serve the purpose of the school (or what not) and still will in no wise hurt his own legitimate theatrical business.

The theatre owner can offer his theatre for a morning performance, or some other such time as may be convenient, in co-operation with the church or school. He will thus tend to make his theatre a community center and by his offers of co-operation and help and participation in local affairs, the people of his community will look to his theatre as their natural place of entertainment, and thus the exchange or film salesman will have no customer there for the establishment of a non-theatrical center. The church or school will have had its purpose accomplished through the theatre owner; more revenue will have been brought both to the theatre owner and the non-theatrical interest, and the public will have been afforded the safeguards and protection required by law in the conducting of a motion picture theatre. It will also discourage the non-theatrical interest from making the initial financial investment the establishment of such a center entails, and you will find that where there is now such centers, they will to a considerable extent discontinue their operations and utilize the theatres instead.

Any intelligent exchange manager can take the last sting out of non-theatrical competition by co-operating with the theatre owner and advising

the non-theatrical organization to do the same. In every other line of trade a manufacturer sells only to the recognized dealer. This, as we know, is not always true of our industry, but we feel sure that the far-sighted distributor will see the force of our contention, and will cease to seek the dollar from any person or organization who may desire to hand it over to them to the detriment of the theatre owner—not only their principal patron, but their legitimate buyer.

## DANGEROUS PRECEDENT ESTABLISHED.

TO what absurd and injurious consequences present conditions or any other attitude is bound to lead, may be seen by what happened very recently in a small town in California. The facts were as follows. The church in that town was showing pictures on Sunday and taking up a collection for showing them. At the same time the courts decided against Sunday motion picture shows in the theatres there. After one of the performances in the church a collection was taken up and the congregation openly taken to task for their small contributions. The statement was made that if the same show had been given them at the local theatre they would have had to pay 50 cents admission and they should therefore be willing to give a large silver donation to the church.

This is an unfair situation and what makes it even worse is the fact that motion picture distributors are encouraging this by renting their product to non-theatricals. Pictures are often rented to such centers for less than half of what they cost the theatre owner. This is only serving to bite the hand that feeds the producers and distributors. It is helping to put out of business theatre owners who alone make it possible for producers and distributors to remain in business. It is time that they realized how they are jeopardizing their own interests as well as imperiling the theatre owners, for just as long as the people of this town in California, or in any other community, can see drama feature motion pictures in their church or school on Sunday and the distributors furnish them with such pictures, it will be very difficult for the theatre owner to arouse public opinion sufficiently to help him secure the Sunday opening and operation of his theatre, and just so long will these institutions continue to try and enforce the Sunday closing law.

## SUNDAY OPENING.

SUCCESS in amending the blue laws of the 17th century still on our statute books and the liberation of Sunday observance, have been due entirely to the leadership of the theatre owner. Whenever this question of Sunday opening has been left to a local referendum the standing of the local theatre owners and the intelligent and conservative conducting of their business have been our biggest and most successful weapons. There could be no finer tribute to the character and ability of the theatre owner in the smaller communities, than the frequent decisions at the polls in favor of motion picture entertainment on Sunday. Here they have demonstrated their capacity for leadership beyond all doubt.

The theatre owner in fighting for a liberal Sunday have enjoyed very little if any aid from the other branches of the industry with but few exceptions. In many cases, assistance was declined on the ground that Sunday opening was merely the theatre owner's problem. If the theatre owners retaliated in the same narrow fashion, they might decline to consider Censorship as their problem and refer it for solution to other branches of the Industry.

## MAKING THE GOOD FIGHT.

AS good Americans and as the men in closest contact with the public, theatre owners have ever presented a solid front against the evils of Censorship. They will know that censorship would eventually make the screen little better than a square blank space. They realize that censorship would not only deprive the theatre owner of "his place in the Sun," but would shut out the entire industry. Censorship is a problem which concerns the theatre owner no less than the producer, for it destroys the livelihood of both by taking every entertainment value out of the picture.

However, there is but one real and lasting form of censorship—that is the unappointed and *unsalaried* censorship of public opinion. No evil thing can survive the frown of outraged decent human nature and that frown would be immediately forthcoming for any theatre owner who would persist in showing improper (in any sense of the word) pictures. This results in a failure to win the support of the better elements in a community. The active group, which is usually recognized as hostile to the interests of the theatre, is generally "long" on criticism and exceedingly "short" on constructive suggestion. It is a short-sighted tendency of some theatre owners to treat these people either with disdain or indifference. Properly handled these same people may be used by the theatre owner to his own advantage.

(To be continued.)



## Step on the Gas Says H. A. Osborne

This is not an April Fool.

April 1, 1925.

Dear Miss, Mrs. or Mr.—

All of which do not count as far as you are concerned, what I like is your cast iron go ahead stone wall resistance, the big fellows have to sit up and take notice when you step on the gas, keep stepping on it. I see you are going to wake them up over the border, go to it. I like your style for which I enclose \$2.00 cheque to help pay your fare over there, but you might credit me with this amount on the Digest.

Yours in haste,

H. A. C. OSBORNE,  
Bijou Theatre,  
Penetang, Ont.

## Vitagraph Gives Title "Tides of Passion" To Mae Marsh Production

"Tides of Passion" is the title finally bestowed by Vitagraph on the production now being made in California by J. Stuart Blackton, in which Mae Marsh is to be starred. Despite the popularity with which the reading public of Basil King's best-seller "In The Garden of Charity" from which the picture is adapted, the new name is regarded as better fitted for photoplay purposes, while it assuredly is appropriate to the story.

For one thing, it is probable that most persons who have not read the book would regard "Charity" as the common noun meaning "benevolence" whereas in this case it is the name of the heroine. Miss Marsh plays the part of Charity and declares it is more to her liking than any other role she ever had.

## Finley McRae, Vice-President Canada Glass Products

Finley McRae, executor of the estate of the late Harry Brouse, owner of the Imperial and Family Theatres, Ottawa, for years, has been made vice-president of the Canada Glass Products, Limited, Hull, Quebec, a \$600,000.00 company. Mr. McRae, who was the son-in-law of the late Mr. Brouse, recently leased the Imperial Theatre to Messrs Sol. and A. H. Coplan, proprietors of the Princess Theatre, Ottawa, for a term of five years.

## Vitagraph's 'Pampered Youth' Wins Praise of Polly Wood

Polly Wood, nationally known picture reviewer of the Chicago Herald and Examiner, gave warm praise to Vitagraph's "Pampered Youth," the David Smith production, when it had its run at the Capitol Theatre in Chicago. She said in part:

"Vitagraph has put on 'The Magnificent Ambersons' (Booth Tarkington's prize winning novel from which the picture was adapted) in first rate style. The costume of a period dating from 1890 to 1912, say, add a quaint and interesting note to one of Tarkington's fool-proof plots about American manners.

"The cast is all right, especially Allan Forrest as Morgan and Alice Calhoun as Mrs. Minafer. Cullen Landis, as George, also is good. The fire and rescue scenes are exciting."

Harry Garson announces purchase of Gerald Beaumont's short story "High and Handsome" for "Lefty" Flynn to be filmed following "Speed Wild" on which star is now engaged. "High and Handsome" was published in Red Book.

## The Digest Helping The Canadian Exhibitor

April 3rd, 1925

Editor, Moving Picture Digest,  
Toronto, Ont.

Dear Editor:

Received your letter of April 1st, must apologize for not remitting subscription before, the actual sub fee is negligible, its just a matter of sitting right down and attending to same, which I have kept putting off.

However, better late than never, if every Exhibitor would just stop for one moment to think, he would soon realize the amount of good our own Canadian journal is doing for the good of every Exhibitor.

I have been a subscriber of the "Digest" ever since its inception, if I get in arrears, send me a dunnor, and you will get results.

Wishing the "Digest" and our Editor every success,

I remain,

Yours very truly,

SAMUEL R. TYLER,  
Mgr. Lyceum Theatre,  
Gull Lake, Sask.

C. Gardner Sullivan, well known scenarist and now engaged in producing a series of high class society dramas for F. B. O. was married to Ann May, leading lady for Lefty Flynn in "O. U. West," last week in Hollywood.

James Leo Meehan, son-in-law of Gene Stratton-Porter, starting work on "Her Father's Daughter." A huge publicity and exploitation campaign will be put behind this story, whose sales number over half a million copies.

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COURTESY with SERVICE

Toronto, Ont.

APR 27 1925

# CANADIAN MOVING PICTURE DIGEST

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Vol. 16, No. 51.

TORONTO, CANADA

April 18th, 1925

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by

First National

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A film of rare entertainment.

—*Zit's Weekly*

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—*New York Bulletin*

## DIRECTION

Directed with rare intelligence.

—*New York Commercial*

## POWERFUL ACTION

Vivid portrayal of convincing patriotism.

—*Variety*

## BEAUTY

Mr Fox has given it both beauty and understanding.

—*Morning Telegraph*

## EMOTIONAL APPEAL

Will sink deep into your heart—Another "Over The Hill."

—*New York Daily Mirror*

## ACTING

A more capably acted performance could not be desired.

—*Graphic*

## ACCURACY

An exact portrayal—the original story is followed to the letter.

—*Evening Post*

## GRIPPING INTEREST

The most impressive film in the history of the industry.

—*New York Review*

For all houses, first runs and otherwise, sure-fire in audience appeal.

—*Motion Picture News*



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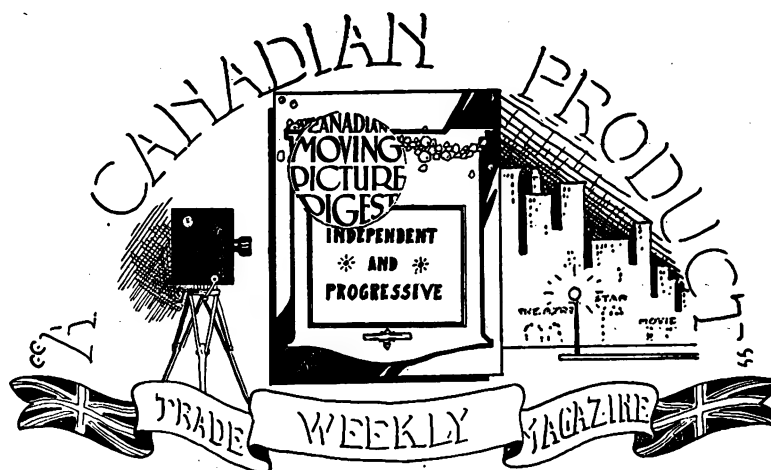
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General Manager and  
Editor-in-Chief

**RAY LEWIS**

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TORONTO, CANADA

April 18th, 1925

## ***Exhibitor Wanted Warner Pictures Regal Gave Him Substitutes***

April 11, 1925

Ray Lewis, Canadian Digest,

Friend:

Might I suggest that a list of the Combine Exchanges be sent to out-of-town Exhibitors. Toronto Exhibitors know who is who, but we on the outside are not familiar.

I fought the Combine for several years and through the underhand work of same was made a victim and lost my home, that is why I am on a little heap now.

I might mention that I had occasion to do (or try) business with one Independent, made contract with salesman for several pictures that I could use and wanted, but as I could not take another line that they wanted to put on me, and what the Combine did not want, they said New York office would not accept the contract, many of the pictures were repeats. Possibly some incidents of this nature is the reason the Combine sells their goods to my way of thinking; and through experience of dealing and battling I can say that the Combine is rotten from head to foot, and the salesmen working for the Combine Exchanges are of a type of Raney's booze spotters, that is about as low as they can be placed.

**RE, WARNER PICTURES. WHEN I NEEDED AND WANTED THEM  
REGAL WOULD ALWAYS HAVE AN EXCUSE AND SUBSTITUTE  
SOME OTHER BRAND. WHY DOES WARNER RELEASE THROUGH  
SUCH AN EXCHANGE?**

My experience with the Octopus would be a good lesson for some Exhibitors to listen to.

With best wishes for your every success,

I am respect,

*I am withholding exhibitor's name for his protection. You know what they are doing to me, how long are you going to permit them to get away with this kind of murder?*

—RAY LEWIS.

*Before Buying Pictures Read The Digest Advertising Pages.*

# THE EXHIBITOR'S PLACE IN THE SUN

By SYDNEY S. COHEN

*Reprinted from the "Exhibitors' Herald"*

(Continued from issue of April 11th)

**I**N my previous article I dealt with the problem of censoring; and pointed out that the only valuable censorship were the opinions of the theatre-goers.

I know that there are some theatre owners who hold a different view on censorship and who think that censorship is purely a producers problem. When we think, however, of the harm done to the entertainment value of pictures by recent decisions of some of the censor boards, we cannot remain in doubt as to whether it hurts the theatre owner as well. The notion that federal or state censorship will ever do away with local forms of censorship is entirely erroneous.

The enthusiastic loyalty of the theatre owner to the common cause has not always found that ready and equally enthusiastic response to which it was entitled from the producing and distributing companies. It has seemed to be their policy to relegate the theatre owner to the extreme rear. His screen, however, they have been willing to use, but in their own way. If there had been any cabinet meetings, theatre owners have generally been permitted to wait in the vestibule. And this, mind you, despite the fact that the theatre owner being closer to the public and the voters, and through the voters to the legislators and all judicial and executive officials, has always been in a peculiarly advantageous position to fight censorship.

Everybody, of course, favors clean pictures, just as everybody favors fresh air and sunshine. We know,

however, from experiences that the constant reiteration of this cry is used by the so called reformers in their periodical onslaught on the industry. In this cry for "clean pictures" there is always the implication to the gallery that most of our pictures are not clean.

To persist in uttering this parrot-like cry is an insult to the American public in general, and to the American family in particular, because without their support the motion picture industry could not continue in business 48 hours and they surely would not tolerate unclean pictures. Ninety-five per cent of our public desire clean pictures and wholesome entertainment. The theatre owner merely reflects this attitude of the public. Even aside from any ethical consideration, the showing of clean pictures is good business. We could mention one or two super vampires who have been eliminated from the screen through public protest which were carried out by the theatre owners as representatives of the public.

An appeal to the millions of our patrons who gather every night to see our pictures is the proper method of procedure in dealing with Sunday opening, censorship and similar problems. The spreading of petitions amongst our patrons, the organization of four minute speakers and appeals on the screen itself and in our programs and newspaper advertising, mean carrying the fight to the public itself. That is the way to conduct the fight. Any compromise or any other method merely means the building up of a "pension" system.

In this work the trade press could be used to inestimable advantage.

## THE TRADE PRESS.

**J**UST a word about the trade press. We require a trade paper that will be fearless in its policy, disregarding the advertising in so far as editorials and news are concerned. We must discontinue the "colored" article. Trade papers should inspire the buyer equally to read the paper because of the confidence exhibited by the news and the articles, and producers and distributors with a real desire to sell their merchandise on its merits will be glad for the opportunity of advertising in such a paper as will have a circulation of this kind.

It is the theatre owner's belief that by adhering to a policy of truthfulness, the trade press will be setting an example which may be eventually followed by the advertisers and replace the "poetic" license now so characteristic of the general run of producer advertising.

I do not advance these ideas as my exclusive property. They are but the echoes of what is felt by theatre owners everywhere. In the great mass of correspondence which was accumulated as my desk as a result of these articles, no inconsiderable part referred to matters touching the trade press.

The trade press should be used to a great extent in bringing to the attention of theatre owners the exploitation possibilities of pictures; specific information about particular pictures; copy that can be utilized in newspaper advertising; the reprinting of lists of available pictures and their worthwhile qualities. It should become a champion for the theatre owner and all independent forces in their fight to remove some of the burdens and iniquities remaining from their shoulders. The trade press should in all ways be another "independent."

(To be continued.)

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# Pictures in Toronto

By HECTOR CHARLESWORTH

A great popular success of nearly forty years ago comes back to public attention in a screen version in "Lord Chumley." This play was written by David Belasco and William C. DeMille (father of the well-known producer of to-day); and brought fame and fortune to the young actor Edward H. Sothorn, who created the title role. The original playwrights were as cute as the proverbial fox at devising situations warranted to appeal to old-fashioned sentiment and building up roles in a sympathetic way. Ten years ago a friend of mine procured the text of "Lord Chumley" with a view touring Canada in it, but found it hopelessly old fashioned as a spoken play. However, the modern stage producer works wonders in rejuvenating old pieces and much has been done for "Lord Chumley" though at times the situation seems rather antiquated. The real appeal of the film arises from the clean-cut comic acting of a new star, Raymond Griffith who embodies the Southern role most attractively. He amply proves that one can be funny and a gentleman at the same time. He is ably supported by Viola Dana as Eleanor Butterworth and by Theodore Roberts in the broadly comic role of Adam Butterworth her self-made sire. Such competent motion picture favorites as William Boyd, Cyril Chadwick and Anna May Wong are also included in the cast.

\* \* \* \*

There are few more popular living dramatists than Ferenc Molnar of Budapest. Years ago his play "The Devil" made a great hit in America and of recent seasons his name has seldom been missing from the Broadway announcements owing to the success of "Lilliom," "The Swan" and "The Guardsman." He always has something fresh to offer and in "The Swan" displayed a quality of tender sentiment absent from some of his other pieces. The screen version has been made by a Russian expert Dimitri Buchawitski, who has been more than ordinarily successful in preserving the artistic spirit of the original. In "The Swan" Molnar resorts to a familiar device of English playwrights the creation of an imaginary kingdom of Eastern Europe. This is but the background for the sorrows of a lovely princess who, because of her royal blood, is to be compelled to marry a prince she loathes instead of the tutor

she really loves. There have been romances like this in every royal family of Europe not excluding that of Great Britain and on the stage they have unquestionable appeal. On the screen "The Swan" is made especially interesting by the acting of Adolph Menjou as the tutor-lover and Frances Howard whose personal charm was realized by many when she played as a stock actress in Toronto last summer is delightful as the princess. Casting and photography are all notable for distinction and aesthetic appeal.

"The Dressmaker from Paris" combines the allure of a fashion show with breezy comedy. Though the story begins in the French Capital, the plot carries it to the provincial city of Clarion, Ill., where the Parisian dressmaker settles with a corps of mannequins. This, of course, permits the exhibition of bewildering frocks; and town characters of a humorous order lighten the show. Leatrice Joy plays the dressmaker and Ernest Torrence has rare opportunities as a Scottish department store proprietor. Others in a notable cast are Allan Forrest, Mildred Harris, Larry Gray and Charles Crockett.

The attraction of the life of Hollywood for the average screen fan has been proven in the past and it is the factor which the makers of "Inez from Hollywood" counted on to win popular favor. Inez played by Anna Q. Nilsson is supposed to be a leading vampire of the movie-world and her doings, including a midnight bathing party, are quite lively; but it is shown that the private life and the screen life of actors are entirely different quantities. The cast includes Lewis Stone, Mary Astor, Snitz Edwards, Lawrence Wheat and other well-known personages of shadow-land.

\* \* \* \*

Clyde Fitch's drama of the American civil war "Barbara Frietchie" was originally written for Julia Marlowe and had a tragic ending. Fitch took the name of the aged crone about whom Whittier wrote a celebrated ballad, and who was credited sixty years ago with having waved the Stars and Stripes in the face of General Stonewall Jackson and his troops at Frederickburg during the invasion of Maryland; but in doing so Fitch changed her to a lovely and impulsive girl. All the civil war plays of the period when "Barbara Frietchie" was

written followed the theme of lovers divided by the quarrels of the North and South; and Clyde Fitch's piece was chiefly notable for the skill with which he suggested the atmosphere of the old South. This hint the makers of the film version have developed with some beautiful results. Barbara is not killed outright as in the original, but she has many sorrows to endure. The war scenes are effectively presented. The Julia Marlowe role is played by Florence Vidor who is handsome and emotionally effective; and Edmund Lowe gives an impressive impersonation of her lover Capt. Trumbull. Emmett King gives a striking study of the elder Frietchie and the producers have managed to bring in Abraham Lincoln visualized by the well-known Lincoln impersonator George Billings.

A healthy tone, both ethical and physical seems to be the desideratum aimed at by Thomas Meighan and those responsible for his appearances. The husky heroes he presents are always noted for the high voltage of their ideals as well as excellent fighting conditions. "Tongues of Flame" is no exception to the rule and it sounds a note that is rather new to the United States. Most of us can remember when it was a common adage west of the Mississippi that a good Indian was a dead Indian; and it is only two or three years ago that the legislature of the Oklahoma was endeavouring by statute to prevent Indians on whose reservation near Tulsa oil had been discovered from enjoying the resultant prosperity. But the underlying sentiment of "Tongues of Flame" is all for the Indian and his rights. The Meighan hero who has been deluded unwittingly into assisting a greedy capitalist Boland into robbing them of their lands, turns on his chief and fights for the red-men, and achieves victory after many strenuous scenes. It is all quite healthful and interesting, with Meighan at his best. Bessie Love is attractive as the educated Indian girl who spurs him to this purpose, while Burton Churchill and Eileen Percy are admirable as the capitalist and his daughter.

Charles Johnson, who for some time was manager of the Empress Theatre, St. John, has returned to take charge of the Star, Edmonton, of which he was formerly manager.

*Before Buying Pictures Read The Digest Advertising Pages.*



## Strong Legislation Opposition Appears To Daylight Saving Plan

**S**TRONG opposition to Daylight Saving has developed in the Canadian House of Commons at Ottawa, Ontario, and there is a real prospect that legislation will be enacted to prohibit any City or Province of the Dominion from adopting the summer time plan for civic localities or Provincial jurisdictions. Canadian exhibitors are jubilant over the possibility of a Federal ban being placed on Daylight Saving in their respective cities, although it is not considered likely that arrangements made for the present season will be interfered with.

The subject has been brought to a head through the action of A. J. Benoit, Member of Parliament for St. Johns and Iberville, Quebec, who has offered a resolution before the House of Parliament to legislate Daylight Saving out of existence. In a speech before the House, Mr. Benoit declared that Daylight Saving was a bad remnant of war days when it had been adopted for the economic purpose of saving artificial light. The wartime

need had long since passed and changing the clocks had been proving harmful to health, domestic quietness and business convenience. It was doing more harm than good and great confusion prevailed because of its adoption in only some places.

Nothing can be done about it this year, it is believed, because all arrangements for saving daylight have been made in Toronto, Montreal, Ottawa, St. John, N.B., and other places.

Several cities have voted it down locally, however. The Federal law would have the effect of placing a ban on Daylight Saving throughout the Dominion so that no city or community could set their own summer time. The Federal Parliament is consistent about the matter because a few years ago it decided to discard the proposal of Daylight Saving for the whole country under Federal recognition. Opposition has developed against Daylight Saving on the part of women's organizations, exhibitor associations and schools principally.

## Fox Captures Another Class A, In the Great Independent "Spotlight"

*CLASS A—"NATURALS"—These photoplays which are so outstanding as to need little pressure in exploitation.*

*"AS NO MAN HAS LOVED" leads as a "Natural" ahead of sixteen other pictures reviewed.*

### CLASS A

#### "AS NO MAN HAS LOVED"

(Fox) This is a screen setting of Edward Everett Hale's immortal "The Man Without a Country." Owing to

the appearance of archaic and retired films of the same name made a decade or more ago, William Fox has seen fit to change the title to the above. But in many localities it will pay to play up the original title in conjunction with the new one for it has tremendous advertising value. The photoplay itself is a masterpiece, with rare character portrayals by Edward Hearn as the unfortunate naval officer who rashly said "Damn the United States," and who forthwith was condemned to life-long exile from its shores, and by Pauline Starke as his loyal sweetheart. One of the very best pictures of all time.

was running them a "tough race" with its "exclusive policy of pictures programme" for certain zones.

What has since happened? Complaints have reached me that theatres owned by the Combine have managed to secure the concession of introducing vaudeville in their theatres without the improvements as required by the Act. A sort of interim concession while improvements are going on, or to be made. Upon investigation we find that some of these theatres will never be able to meet the requirements of the Act, the space is not there, but they are running vaudeville nevertheless. How about the Act? The money the other Independent exhibitors were forced to spend? Was it part of a plan to "kill" the Independents; and since it did not work is the old order being restored again? We are asking questions!

### ATTENTION GOVERNMENT OFFICIALS

**A**LL laws are made for the greatest good to the greatest number. All laws are made to govern the rich and the poor equally. Several months ago I called at Richmond St. and interviewed Mr. Tom Scott and a few officials there relative to the new license law governing introduction of vaudeville in picture theatres. I was informed that no license for the introduction of vaudeville would be given to any theatre owner who did not conform with the requirements of the Act. The theatre owners proceeded to deepen their stages, install dressing rooms, asbestos curtain, arrange for the height and width covering the requirements of the Act. Many mortgaged their theatres to get money to make the necessary improvements, for the Combine

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# Pictures in Montreal

By S. MORGAN-POWELL

**M**ONTREAL, April 10.—The coming of "Quo Vadis?" is the event of the week in motion picture circles. This is an entirely new picture, based upon the famous Sienkiewicz novel, made by the Italian producing company on the exact site of the scenes described in the story, so far as that is physically possible. The noted German actor, Emil Jannings, is in the role of Nero. A London stage favorite, Lilian Hall Davis, plays the slave girl of Lygia. Vincinius and Petronius are in the hands of Alphonse Fryland and Andre Habay, respectively, who fill those roles with outstanding distinction. There are a dozen minor parts interpreted by actors and actresses whose histrionic skill and whose understanding of the art of pantomime are alike vividly and impressively exemplified, and the story thus takes on an amazing volume of conviction. It is an interpretation of the novel in which all the faults of the first picture have been eliminated, and into which there has been introduced the result of ten years of experiment and experience in the handling of mass scenes.

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The result is that with a cast of rare distinction, with vast crowds of people—some twenty thousand took part in the production from first to last — and with scenes designed by artists of European reputation and reproduced with relentless regard for historical detail, alike in deportment, manners, customs, costumes and general outline, the new version of "Quo Vadis?" is a pictorial achievement with very few parallels indeed on the screen, and perhaps no superior in so far as the majestic reproduction of great historic pageants and significant moments are concerned. While adhering strictly to the Sienkiewicz model of the plot, action, and character, the screen version alters the emphasis from scene to scene and from character to character to provide the most effective outlet for the art of silent drama, while at the same time skilfully preserving the essential spirit and portraiture of the original design of the great Pole who conceived this incomparable vision of ancient pagan Rome.

\* \* \* \*

The scenic splendor of the film is really amazing. Not only in the characteristic spectacles, such as the games at the Colosseum, but in the

more intimate detail, such as those domestic interiors indicating the voluptuousness and the grandeur, as well as the terror and the frightfulness, that attended the reign of Nero, this picture brings the past before us in such realistic form as to leave hardly anything to the imagination. The atmosphere created by the picture is remarkable, and the quality of the acting and the sincerity of the whole body of the cast help to maintain it.

The sinister figure of Emil Jannings as the infamous Nero sets the keynote for the whole action, which the dignity of Fryland's Vincinius and the adroitness of Habay's Petronius set off by virtue of arresting contrast. Jannings is about as big a figure as there is in the motion picture world to-day. I doubt if any actor, either of screen or stage, on this side of the Atlantic, could have achieved the heights he has touched in this portrayal. Not only does he reveal the obvious characteristics of Nero, but also, by a wealth of subtle detail, the inexplicable contradictions in the tyrant's nature. Elena di Sangro provides him with a stately foil of sensuous magnificence in the role of Poppaea. One notes, too, here and there unnamed artists whose work is astoundingly convincing. For instance, the actor who portrays St. Peter, and whose impersonation is instinct with spiritual qualities that seem to invest his personality with a peculiar significance.

\* \* \* \*

This is a Continental film, backed partly by American capital, and exploited on this continent by the First National organization on an equal sharing basis with the Italian company that made it. Perhaps those who say Europe is behind America in the production of motion pictures will explain this—to them—apparent miracle of superior and stupendous achievement? Perhaps it may lead to a change of policy in the minds of those who control the exhibition of films in Canada. Let us hope so, for we are sorely in need of such a change, from more viewpoints than one.

\* \* \* \*

In "New Toys," the principal film at the Palace Theatre this week, Richard Barthelmess appears in a comedy role, as a young husband in a domestic drama of temporary infelicity created by interfering friends. His wife, Mary Hay, a young actress who is

making rapid and most satisfactory progress in her art, portrays the wife in the story. It is much like the average run of matrimonial misunderstanding film romances, neither better nor worse. It contains the outstanding features that mark it as original or as meriting special consideration. Miss Hay's work is good. Mr. Barthelmess, however, does not seem at ease in his role. It does not suit him. He is not cut out for comedy. He gives one impression that his heart is not in his work, no matter how sincerely he may strive to create an illusion that it is.

\* \* \* \*

His special gifts are wasted in this film. It provides him with little or no opportunity for that refinement of artistry which marked his creative accomplishments in "Broken Blossoms," for instance, or in "Tol'able David." It is only another example of bad judgment on the part of a director, and in this, of course, it is very, very far from being unique.

\* \* \* \*

There is a film at the Strand which deserves special mention. It is called "Sundown," and it depicts the great trek of the western pioneers into New Mexico to escape the tide of city folk settling on the grazing grounds they had won by long years of struggle, strife, and effort and sacrifice. The spirit of those grim days is cleverly recreated, and much of their pathos and tragedy are revealed. Bessie Love and Roy Stewart head a cast that does its work unostentatiously, but with much more realism and much more conviction than in most western films. There seems to be something in this tale that appeals to the imagination of those portraying its action as well as to the audience, with the result that the drama is represented with a quiet, gripping realism all too often absent when it is essential to a comprehensive realization of the tale unfolded.

Mr. William Melody sang for a week at the Palace Theatre of which T. J. O'Rourke is manager. There were excellent audiences all week and Mr. Melody's fine solos were greatly enjoyed.

Standard Cinema Corporation working at high speed in New York studios: Stan Laurel and Jimmie Aubrey preparing to launch new two reel burlesques on well known feature productions, as yet untitled. "People You Know" Screen Almanac No. 9, completed, as well as "The House that Dinky Built," No. 7, of the Bray Dinky Doodle cartoons.

Before Buying Pictures Read The Digest Advertising Pages.

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First National



# CANADIAN MOVING PICTURE DIGEST

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Vol. 16, No. 52.

TORONTO, CANADA

April 25th, 1925

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by

First National

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**Watch F.B.O. Grow**

# ***"I turn them away and he starves"***

There's a lesson for everyone in the following statement made by a prominent exhibitor, in an interview with Mr. Robert E. Welsh, editor-in-chief of the Moving Picture World, and broadcasted in the leading editorial April eleventh issue of that journal:

**"I** HAVE been brought up in the exhibiting school that says, 'buy the cream and let the other fellow have the milk.' You can imagine how I felt with all the supposedly choice service unavailable.

"Well, I did the best I could. I can't take any credit for brains in the matter—there was no other choice. I just selected the best of what was left.

"And the answer? I am outdrawing him four to one. The night he has one of the big ten stars in a picture that the New York critics have declared a masterpiece I probably have Fred Thompson in a rip-roaring Western. I turn them away—and he starves."

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**Watch F.B.O. Grow**

*Before Buying Pictures Read The Digest Advertising Pages.*

# Wake Up Ye Rip Van Winkles, This Is No Time For Sleep

Further expansion of the Famous Players Canadian Corporation, Limited, Toronto, is seen in the acquisition of various moving picture houses in the smaller cities of Western Ontario formerly operated by Theatrical Enterprises, Limited, these being the houses at Chatham, Woodstock and St. Catharines, Ontario. With the consummation of this transfer, under the direction of N. L. Nathanson, managing director of Famous Players Canadian Corporation, the Theatrical Enterprises, Limited, joins the growing list of theatre companies and syndicates that have passed out of the pictures since Famous Players decided to grow.

Mr. Nathanson has also acquired the one legitimate theatre in Fort William, Ontario, thus indicating that Famous Players is in the market for any type of theatre proposition. At Fort William, it is contended, the new policy is such that patronage has been virtually thrown to the local moving pictures houses, the Orpheum and the Royal, road shows finding it difficult to meet the terms at the legitimate house in Fort William for playing dates.

The securing of several theatres in Western Ontario of Theatrical Enterprises follows closely upon the announcement that Famous Players was gaining control of the half-dozen theatres in Eastern Canada formerly operated by Trans-Canada Theatres, Limited. The latter company will shortly be released from liquidation, it is stated from Montreal, where the company headquarters are located. The Trans-Canada Theatres at London, Ontario, and Kingston, Ontario, called the Grand in each case, have already been taken over by Famous Players, it is announced. Moreover, Mr. Nathanson has further organized

a new subsidiary company at Toronto for Famous Players to be known as Trans-Canada Bookings, Limited, to take care of English releases and other attractions. This is virtually the successor of the now defunct Trans-Canada Theatres, Limited, in which some two million dollars were sunk. Among the principal shareholders of the defunct company were Sir John Martin-Harvey and Percy Hutchinson of London, England.

Several newspaper reports in Eastern Canada refer to Mr. Nathanson as a "Czar." It is declared, however, that Mr. Nathanson failed to dissuade the Keith interests from securing the former Loew house in Ottawa, Ontario, and to close the Lyric Theatre in Hamilton, Ontario.

## Metropolitan Winnipeg to Play Pantages Vaudeville

The Metropolitan Theatre, Winnipeg, erected six years ago by the Allens, is to be changed into the home of the Pantages vaudeville in Winnipeg, at a cost of \$75,000. Pantages acts have not been in Winnipeg since they were located in the Capitol Theatre, which large house was not found suitable for vaudeville. The old Pantages Theatre is out of the run of theatrical traffic now. The Metropolitan will be ready by August 1, of this year for the new change of policy. The programme will include pictures.

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### EDITORIAL—Continued from Page Three.

openly came out in a spirit of defiance, and sold their product to independent theatre owners first.

The theatre owner, noting the control of product, as it developed, naturally succumbed to the same "scare treatment" as did the producers; and were easily the victims of Combine salesmen, especially since the Regal Exchange, in order to kill off trade between the independent producer and theatre owner, sold their overstocked product at ridiculous prices.

How independent is a company when the Combine can dictate to it where it shall advertise? I warned the producers that their trademarks were dying, were being used to sell the "pet" trademark of the Combine. Because of these warnings and the warning to independent producers to nourish the independent theatre owner, his "freeze out" in relationship to product meant a "freeze out" for producers, as far as price or distribution was concerned, Mr. N. L. Nathanson directly and through his agents, warned the exchanges that advertising in the "Digest," my Canadian publication, would jeopardize their bookings in his theatres. Did the exchanges give him the merry Ha Ha? It may surprise you to know that with but a few exceptions they did not. They were scared out and showed their weakness to the bullying power. This recalls a famous interview I had with this self same "Big I Am" in Canada, a few years ago, when I was beginning as a result of, seeing light, to talk some sense into those who treated Canada with scant consideration as a source of revenue. Mr. Nathanson told me if I did not behave he would put me out of business. He towered his six feet of anatomy over me, shook a fat forefinger in my face, and shouted that any advertiser using my paper would be cut off from play dates in his theatres. You see he lost his temper

and gave his plans away; and I organized the M. P. T. O. of Canada, told our troubles to Sydney S. Cohen, who was then President, and through his co-operation and support, the Canadian M. P. T. O. was affiliated with the national organization here. Some day I will tell you how this same autocrat tried to break up the M. P. T. O.

If our industry derives any benefit from coming into The Spotlight it can thank Mr. N. L. Nathanson, of Toronto, Canada, who kicked me so persistently and so hard for telling the truth, that he kicked me right over the border into the United States—some sprint! He taught me that the place to pluck out an evil is where it has its origin, that after producers sign their independence in Canada away it is too late to warn them of the danger, the time to save them is before they sign; and that is why we have The Spotlight here. Incidentally, I see that our Combine in Canada has a Father-Mother in the United States, the Land of Democracy. I recognize the parents by the resemblance they base their Canadian child.

Since I have taken it upon myself to help keep the Canadian moving picture industry free from monopolization, I might as well do a little saving for you here. A saviour is international, he has no Country, like truth every man who wishes to be true, can understand the language and import of this message. Call me an incorrigible optimist if you will, a dreamer of dreams, I feel that moving pictures belong to the people, that they were created legitimately, for the people, and I will not permit any combine to bastardize them as long as the torch is alight in the hand of the Goddess of Liberty.

Sincerely,  
RAY LEWIS.



# THE EXHIBITOR'S PLACE IN THE SUN

By SYDNEY S. COHEN

Reprinted from the "Exhibitors' Herald"

(Continued from issue of April 18th)

**W**ITH the publication of paragraphs on "organization and the Canadian situation," we conclude a series of articles by Sydney S. Cohen. Those who have been following these series cannot but have been benefited by the experiences therein related; and the advice to exhibitors, producers and distributors regarding the conduct of each to the other; and the reaction of their dealings on the industry as a whole. Perhaps no other writer has given us an opportunity to contact the vital issues presented in our business as has Sydney S. Cohen; and it would be most difficult to find within our industry an exhibitor with a clearer understanding of the mechanism by which this industry revolves, indeed it would perhaps be equally as difficult to find anyone in this business with a fuller understanding of the requirements as represented by its various units. We can say that no more fearless fighter for Independence exists; and that it is almost impossible to duplicate Sydney S. Cohen's idealism of what constitutes brotherhood and service. Ed.

## ORGANIZATION.

**I**N my estimation, the theatre owner of the future will be the organized theatre owner. Organized in a legitimate way; to protect his business investments merely, not to emulate any of the various producer-distributor-exhibitor elements by organizing for the purpose of stifling competition in any way, shape or manner. This organized theatre owner, having found the way out, will be a business man, be his theatre of 300 seats or 3,000 seats. He will be a man who respects the rights of others, while yielding up not an iota of his own. He will conduct himself and his business in such a manner as to absolutely command the respect of those coming in contact with him. No man is perfect, morally or otherwise, but this man will remember that his personal habits and acts as seen by others reflect something more than appears on the surface and he will remember that as a theatre owner he is more or less a public character, not only as regards his local neighborhood, but also among those with whom he does business. And he will be a business man who honors high business principles and who will not seek every

loophole which will permit of trickery just so long as it is "within the law."

## THE IMPORTANCE OF A POWERFUL NATIONAL ORGANIZATION.

**T**HE importance of maintaining and strengthening the national organization of theatre owners which have been productive of so much tangible good to the theatre owners and the industry generally, would really require many pages that it might receive adequate treatment.

Membership of the Motion Picture Theatre Owners of America is direct—just like citizenship in the United States. The sinews of war—dues—which will permit this admirable organization to function, should also be sent direct to the home office—your home office in this instance, whether or no you belong to one of the many excellent local or regional organizations. The home offices of the producing and distributing branches of the industry are located in New York, as is the home office of the theatre owners' national organization.

The benefits which must accrue to a theatre owner from affiliation and membership in such a body are self-evident. Local organizations, backed by each members' influence in his own community, can move mighty obstacles, but the powerful national organization, situated in the heart of things, can, metaphorically, "move mountains." But it is necessary to continue to strengthen this national organization by properly financing it.

A great deal might be said and ought to be said on this question of dues. The organization must be financed, not through producers or distributors, but by theatre owners, and to be conducted for the protection of the theatre owners and all independent forces in the industry and the furtherance and progress of our industry generally. It must not be controlled by producing or distributing agencies. The situation requires constant vigilance in this regard. The individual amounts required for dues are absolutely trifling. Compared to premiums required of business insurance, dues are ridiculously low. Just let us compare the size of the dues paid and the volume of money saved by the removal of the 5 per cent film rental tax, admission taxes and the

seating tax. These accomplishments, as is well known, were due to organized effort.

Theatre owners should join the national organization direct, as dues paying members and then give it their counsel and loyal co-operation. The organization, like every other living entity, needs constructive criticism, with heavy emphasis on the word constructive. The leaders are but human beings and liable to error. They are neither stained glass saints nor heroes awaiting their turn to mount a pedestal. They are in the midst of conflict, battling as well as they know how for the common cause, and while they are duly elected representatives, we must give them our loyal support. The constructive criticism of well meaning members within the organization is one of our greatest assets.

Organization is nothing more than insuring your investment. To make the organization a telling force, ready to meet even the biggest emergency, we need a very independent theatre owner in the country as a dues paying member. You must not look upon the matter of dues in the light of charity or alms giving. They are justly due the organization for what it has done for you and what it will have to do for you and your investment. Do not let the other fellow carry you. Show your appreciation by helping this great national organization to continue to help you by sending just a small portion of what it has saved you. Many a theatre owner does not hesitate to pay \$100 or more by way of added film rental to take a picture away from his competitor, but he hesitates on contributing one-fourth of that amount to an organization to protect him from having his theatre taken away from him by some producer-distributor-exhibitor.

When I speak of emergencies, I have in mind the possibility of amalgamations and consolidations among the major producer-distributor-exhibitor combines. I do not have to detail the dangers, great and immediate, contained in such a situation. To meet them with anything like a prospect of success and to carry a blow aimed at our vitals, we must have a well-filled war chest. We require at the earliest possible moment the services of a high-powered, efficient business executive, capable of making the Motion Picture Theatre Owners of America a force for lifting up the industry to its proper level and as a means of fostering everything in it that is sound and for the best interests of theatre owners, so that the organization can render greater lines of practical service.

(Continued on Page Eight)

Before Buying Pictures Read The Digest Advertising Pages.

# Pictures in Toronto

By HECTOR CHARLESWORTH

PICTORIALLY, "North of 36" a romance of the American cattle country in the mid-nineteenth century is one of the most remarkably interesting films I have witnessed. It is founded on a tale by that authentic chronicler of the epic of the West, the late Emerson Hough who also wrote "The Covered Wagon;" but the story lacks somewhat of the dramatic interest and humor which brought international fame to the earlier piece. In the main the photography is every whit as romantic and impressive. It is interesting to note that its cast includes two of the actors who gave significance to "The Covered Wagon" the unapproachable Ernest Torrence and the attractive Lois Wilson. There are men still alive who took part in the adventures of cattle grazing in the West; when ranchers used to fatten their herds on the juicy grass and in the temperate climate of Texas, and then drive them North, sometimes as far as Montana. It was this system that made the State of Kansas, in the early days, a natural emporium for cattle buyers from the East; and Kansas City the leading outlet of the trade. But the earliest of the Kansas cattle towns was Alibene; and the circumstances of its first entry into the business, form part of the material of Emerson Hough's novel and also of this film.

The story deals with Taisie Lockhart, a young Texas girl who has inherited a ranch with 4,500 head of cattle and yet finds herself "broke" for lack of markets. There is of course a scoundrelly adventurer and outlaw, Sim Rudabaugh, who wishes to rob Taisie of her ranch and also steal her cattle. The solution for her financial difficulties is to drive her cattle North of Kansas under the supervision of her boss cowman, Jim Nabours, the Ernest Torrence role. The adventures the herd encounters from Comanche Indians, and from the gang of outlaw, Rudabaugh, make brilliant and exciting pictures. The final scene as the great herd approaches Alibene a frontier town in festal array at the prospect of becoming a cattle mart is full of the romance of the plains. Superb vistas grip the imagination and the scenes give an effect of actual experience and not mere concocted melodrama. The scenes show the stampede of the cattle at their first contact with town

life are remarkably good. I do not suppose that 4,500 cattle were actually used in making the picture but enough were employed to produce colossal effects. Torrence's study of the bearded cattle ranger is magnificent in good humor, significance and virility and Lois Wilson is much less of a tepid, trim figure as the heroine than she was in "The Covered Wagon." She really suggests a cow-girl and her hair is not always dressed up as for a party when trouble occurs. Noah Beery as the villainous Rudabaugh divides honors with Torrence in rugged picturesque realism, and Jack Holt and David Dunbar are both clean cut and attractive as the two lovers of Taisie.

\* \* \* \*

Reginald Barker or some one else of those responsible for the racing film drama "The Dixie Handicap" must be credited with an innovation. In the average play of stage or screen in which the fortunes of the heroine and her family depended on the winning of a race, it is usual for the young lady to disguise herself in a jockey's uniform and ride the winner herself. In "The Dixie Handicap" it is the girl's lover, who steps into the breach and breeches and rides to victory.

Personally I have never known a racing play of theatre land or shadow land, which properly produced, did not win popularity; and this Barker production is no exception to the rule. The photographs of the racing scenes are, so to speak, "corkers" that transfer to the screen the actual thrills which everybody with good red blood in his veins feels on witnessing a well-contested horse race. And though the plot seems familiar and old-fashioned enough in the telling it reveals genuine freshness and vitality in its visualization. Judge Roberts, (a Kentuckian of course) has impoverished himself owing to his obsession that he must breed a winner; though he conceals his financial distress from his fair daughter, Virginia. Then when he has really achieved his ambitions by rearing the beautiful animal Dixie he is obliged to sell his horse in order to provide a luxurious education for the girl. The horse falls into reckless and cruel hands and through bad and crooked riding

the equine aristocrat proves something of a "dud" as a sporting proposition, but Virginia's sweetheart, Johnny Sheridan, who believes in Dixie buys the colt, nurses it back to form, arranges a handicap and wins the race under circumstances that restore to the Judge his dissipated fortunes. Of course he wins the hand of the girl. The episodic material is capitally worked up and in the role of Judge Roberts, that splendid character actor, Frank Keenan, had ample opportunity to show the richness and feelings of his methods. Claire Windsor makes a delightful heroine both in light and emotional scenes and Lloyd Hughes is a most ingratiating figure as a lover, and saviour of everyone's fortunes. There are several good character bits by Otis Harlan, John Sainpolis and Joseph Morrison the latter excelling as the stable boy, Bubbles.

\* \* \* \*

The novels of Gilbert Frankau are notable for elements that are difficult, not to say impossible to transfer to the screen-analysis and criticism of modern British social conditions and elaborate character studies. Thus the commentary is for him more important than the story; whereas in a motion picture drama the story is all important. Playgoers will perhaps find in "Gerald Cranston's Lady" a rather obvious and familiar narrative, since it deals with a cold marriage of convenience between an aristocratic woman who desires a wealthy mate; and a man of great means who desires the social advancement that such a marriage will bring him. In the end comes a real union of spirit between the two on a less sordid basis. For the general public the interest of this familiar theme is heightened by the photographic accessories, chief of which are scenes showing a trip by airplane from London to Paris and the circling of the Eiffel Tower. There is uncommonly good acting also by James Kirkwood who plays the wealthy Cranston; Alma Rubens as Lady Hermoine, who becomes his wife; Marguerite De La Motte, Eric Mayne and others.

"Alias Nora Flynn" next Evelyn Brent starring vehicle. A crook melodrama by Frederick Kennedy Myton. Work was started recently. It's an F. B. O.

*Before Buying Pictures Read The Digest Advertising Pages.*

## The Exhibitor's Place in the Sun

(Continued from Page Six)

Only if we are possessed of means to co-operate, in case of need, with independent forces can we hope to give successful battle to the monopolistic plotters who may at this moment be planning to create an artificial scarcity of film.

If the amalgamation of some of the major companies is carried out, the theatre owners of the country must make definite arrangements with some of the present producing corporations (not interested in building or buying theatres in competition with their customers) to make as many quality feature pictures as are required.

But none of these things are possible unless we have a well filled war chest.

### CANADIAN SITUATION

WHILE on this subject of organization, I might issue a needful warning to theatre owners throughout the land to exercise eternal vigilance against any such deplorable state of affairs as exists in our fair neighbor to the North—Canada. One man there controls the distributing rights to the product of virtually every so-called "big company," in addition to theatres in any number of key spots. The predicament of the independent theatre owners as well as the independent producers and distributors is one fraught with the gravest danger and one which it behooves each one of us to guard against as we value our investment.

### ALL MUST PULL TOGETHER

THERE is no limit to the achievements possible to a united industry. Every problem, great and small, moves nearer to its solution the very moment it is taken in hand by the combined forces of the industry working under competent leadership.

## Warner Bros. Buy Vitagraph, Two Big Independents As One

PERHAPS what is considered the biggest deal in picture circles is the news of the acquisition of Vitagraph by Warner Bros. The deal was completed on April 22nd and through it Warner Bros., became one of the leading producing companies, with distributing exchanges in the United States, Canada, England and throughout Europe. With the acquisition of Vitagraph, Warner Bros., take over the controlling interest of Albert E. Smith, J. Stuart Blackton and the interests of John B. Rock. They further acquire Vitagraph's Brooklyn studio and one in Holly-

wood, Calif., together with the entire library of Vitagraph productions and stories. The personnel of the new company is as follows: Albert Warner, president, Albert E. Smith, Chairman of the Board of Directors, Vice-president, S. E. Warner, Treasurer, Herman Starr; General Manager and Assistant Treasurer, Samuel E. Morris.

## The Spotlight Selects Fox in April 25th Issue For Another Picture Natural

CLASS A—"NATURALS"—These photoplays which are so outstanding as to need little pressure in exploitation.

### CLASS A

#### "THE FOOL"

(Fox) This film story of Channing Pollock's sensational stage play suffers in nowise from its transference to the screen. On the stage it was a story with tremendous appeal, on the screen, with its infinitely greater scope, it will be still more inspiring. Despite the moralistic theme it is screen entertainment at its zenith, sincere, moving with no attempt at the spectacular. The story, as nearly everyone knows, concerns an idealistic minister, who endeavors to live as

help the motion picture in the fight for its final enfranchisement.

In contending for "his place in the Sun," the theatre owner does not desire to gain it at the expense of other elements in the industry. If we can create, as I think we can, millions of new patrons there will be plenty of sunshine for producer, distributor and theatre owner.

Christ lived it, Edmund Lowe as the minister, Gilchrist, is a revelation. He seems so imbued with the spirit of the part as to actually live it. It is a really superb performance, for he exercises restraint throughout and puts great feeling into his work. Paul Panzer, Mary Thurman, Raymond Bloomer and the others of the cast are quite remarkable in their portrayals, while Anne Dale as the crippled girl gives a breath catching performance in the scene where she gets sufficient faith to drop her crutches and attempt to walk. This is a real bigger and better picture, and irrespective of race, creed or station in life should afford entertainment of the cleanest most wholesome variety to all who view it.

## The Spotlight Selects "White Fang" Issue of May 2nd For Winner

CLASS B—GET BEHIND THESE—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the desired box office results.

### CLASS B

#### "WHITE FANG"

(Film Booking Offices) A Jack London story featuring that most human of canines, Strongheart. This

wonderful dog registers various emotions in a manner which would be the despair of most screen actors. The story is well knit, different and one's interest is held throughout. There are no "big" names in the supporting cast, but splendid work is done by Theodore Von Eltz, Ruth Dwyer, Charles Murray and others.

Play up Jack London and above all things stress the really marvelous ability of this dog. Though a strong picture it is not heavy, and the final touches are novel in the extreme.

### M.P.T.O. Rally for Independents May 6th, King Edward, Toronto

leased through the Regal Exchange, while Vitagraph have stood on a very firm Independent platform. In Canada, Vitagraph have four Exchanges which have been taken over by Warner Bros. With the Warner Bros. purchase of Vitagraph it looks as if the Regal deal is off as far as distributing Warner attractions, and that the Independents in Canada will have a greater Independent source from which to obtain product. This will prove somewhat disappointing to the Combine, here, but we are afraid it is due for several disappointments of a similar nature.



## Pictures in Montreal

By S. MORGAN-POWELL

**M**ONTREAL, April 17. — With Buster Keaton in his latest comedy, "Seven Chances," at the Capitol, Jackie Coogan in his latest comedy, "The Ragman," at the Palace, Tom Mix in his latest picture, "Dick Turpin," at Loew's Theatre, Patsy Ruth Miller at the Strand in "The Girl on the Stairs," and Doris Kenyon in "Broadway" at the Imperial, motion picture enthusiasts have a fairly varied programme from which to choose this week. An independent observer may question the wisdom of booking three such popular favorites as Mix, Keaton and Coogan for the same week at three theatres under the same control, but we are getting used to the eccentricities of the Famous Players Canadian Corporation direction. One thing is certain—none of these films get a fair chance with such competition in a city where the motion picture theatres are more numerous than the weekly patronage demands or can profitably support.

Keaton is seen in a typical Keaton comedy—an impossible plot that provides him with every conceivable sort of opportunity to display his "frozen face" farcical gifts. He fills the role of a young man who must marry within a few hours in order to secure a legacy. He makes proffer of his affection to all the girls of his acquaintance, but they turn him down, believing he is joking. His partner and lawyer advertise in the paper for candidates to turn up at the church in wedding attire, ready to marry him, and the result is a positive regiment of would-be brides, from whom Buster finds himself compelled to escape, his antics in the achievement of this escape providing some of the richest comedy he has ever given to the screen. Eventually, of course, he meets the right girl within the time-limit, and all is well.

He has been surrounded with a cast fully competent to lend him all the necessary effective support, and they do so very well indeed. The girls are either clever or sufficiently attractive, physically, to justify their appearance, and the men do their part with a gusto that is in keeping with the high speed at which the comedy is presented. This is, in brief, a good Keaton comedy, in which Buster maintains his reputation for giving first-rate entertainment. His various escapades and the obstacles he surmounts will satisfy his most exacting critics.

Jackie Coogan has been sent back to England—very wisely, for such films as those in which he was featured last are not best suited to his main outstanding feature of appeal—the wistfulness of youth, the fantastically mischievous spirit of a child, translated into terms of screen action and comedy. The child is at his best when doing something that is natural to him, and his role in the ragman is similar to those in which he first won favor as a child-actor. At times he shows that he is growing up by sudden revelations of a genuine comprehension of comedy values, that one has no right to expect from a child. It is clear that he has been watching his elders carefully, and though his mimetic faculties are exercised with unconscious plagiarism, he fills the bill more than adequately. In the tatterdemalion outfit of a child of the streets, he reveals those combined characteristics of naivete, childish innocence and precocity that have endeared him to thousands, and he plays attractively throughout the story. He is supported by an exceptionally competent and effective cast, the photography is exceptionally good, and the film ought to meet with every emphatic success.

Tom Mix as Dick Turpin is somewhat of a puzzle. The famous cowboy of the Wild (screen) West in the role of England's most distinguished highwayman, velvet, lace ruffles and all, does not quite fit in to our expectations, nor does Mix seem quite at home. His hip-high leather boots, his big hat and ostrich feather, his horse pistols about the size of a baby Maxim, are part and parcel of the role, but Mix is Mix, whatever individual he may be portraying. The story is none too strong—bold, bad highwayman in love with fair lady, the famous ride to York, the escape from the gallows at Tyburn, the well-known romantic features of Turpin's life—these are mixed in hodge-podge of typical screen stuff. But the scenery is not English, even if the sets are a good imitation of old London. Mix does not wear a wig, and his pursuit of stage coaches travelling at the rate of one hundred miles per day suggests the "speeding-up" which American tastes demand, but not the realities of Turpin's time. The picture will satisfy those who know nothing of England or of Turpin's time, and it was conceivably made for that

purpose only. But we sadly miss the sheriff coming around the corner with death in both hands and fury in both eyes—and with big feet.

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Patsy Ruth Miller in "The Girl on the Stairs" is seen to a very real advantage. She is a versatile and gifted little artiste, and she plays with a picquancy and a realism many of her more famous fellow-artistes might copy with advantage—to the public, if not to themselves. The plot is a sound one, and it is, moreover, developed with unusual skill and directness. The action is smooth, and there is a logical dramatic tension spread evenly throughout the whole film. Miss Miller has adequate support, and the film holds attention right to the very end.

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The Imperial shows a better film this week than last. "On the Stroke of Three" did not provide very good material for the artist to use to advantage. It's a story of a young man living in a small country town who mortgages his land in order to raise money to manufacture an invention, discovers that he has been deceived and is unable to pay off the mortgage, but obtains the money at the end and also the love of a millionaire's daughter who poses as a "woiking goil" and lures him on presents nothing new or original, nothing out of the ordinary, in fact. The action is long drawn out, and Miss Madge Bellamy is rather insipid as the heroine. Everybody can tell long in advance what is going to happen, and even Kenneth Harlan's skill cannot make this role as the hero distinctive or gripping.

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In "Broadway," however, though the plot is equally hackneyed and the details equally ordinary, there is more emotional appeal, more humor, and more attractive and picturesque detail. A pretty country girl, engaged to the ideal parson's son, is lured to Broadway by a promise of an engagement in a revue by the typical theatre magnate. She arrives, and she experiences the usual screen and stage disillusion, sophisticatory education, and adventures. Naturally, she passes through them unscathed, as the screen and stage heroines always do, and she wins her way and her lover in the end. Miss Doris Kenyon is seen to advantage as the heroine, and with such distinguished support as Harrison Ford, Tyrone Power, Edmund Breeze and Effie Shannon can give, the film provides excellent entertainment all around.

## Independent Exhibitors and Producers Link Up For Independence

Sydney S. Cohen has been working on a plan whereby Independents would be placed in a position to give strength to their individual units through a concentration of business from Independents to Independents.

It is purposed to launch a Bureau of Trade and Commerce, sponsored and financed by Independent producers. The plans in connection with same have not yet been completed, but in a recent interview with Sydney S. Cohen he said, "One of the big dreams which has occurred to me during my association with the M.P.T.O. A., in the fight our organization has put up for Independence is about to be fulfilled.

The details are still in the making but the plan is to form a Bureau of Trade and Commerce eligible to Independents for the purposes represented in its Trade Mark, namely a bureau for the perpetuation of Trade and Commerce between Independents.

Too much Independent ammunition has been wasted or lost through an inability on the part of Independent producers and exhibitors to unite their strength for each others' benefit.

The Independent producer is in need of the Independent exhibitor, who is the only unit in pictures interested in keeping the Independent producer functioning. The Independent producer is beginning to realize that the Independent theatre owner is his one and only source of dependable revenue; and as a life-saver to Independence, this theatre owner must remain an Independent force in our Industry. When so much has been admitted, the rest is not so difficult to manage. It is only natural for the Independents to come together since

in the Union of their strength they continue to live and prosper as Independents, divided they both become the victims of monopolization and control. The establishment of the Bureau of Trade and Commerce, if properly organized, according to the proposals of the Independent producers will be a very great advance from an ethical standpoint in the conduct of our business; and will make the present condition of near-strangulation for Independents impossible again."

Never it seems have the Independents had more reason to remain Independent. The questionnaire on product as sent out by Mr. Sydney Cohen on behalf of the M. P. T. O. A., brought a census of about eight hundred pictures, with over five hundred from Independent producers. The convention at Milwaukee, May 12, 13, 14, 15, where thousands of Independent theatre owners will meet with producers will furnish ways and means for the preservation of the Independents. In the meantime hold on to your Independence, the harder you are pushed, the harder hold on. There are big forces behind you, a few more weeks and the Declaration of Independence comes. In the meantime Fox, Universal, Warner Bros., Vitagraph, F. B. O., and many state righters, have declared themselves with you in keeping this Industry free from monopolists, keep your play dates for them. Don't be coaxed, bribed or stupified into giving up your one protection, the "Big Bertha" which will win for you a victory in this Battle of Liberty. Your play dates, hold on to them as you value the preservation of your business, hold on to them from the standpoint

of principle. Some very great men have said "Give me liberty or give me death." That is the spirit to follow, keep your play dates for the Independents, the Combine will give you death alright.

**Chas. A. Straw**

### Managing Strand Brandon

Charles L. Straw, who has been manager of Starland Theatre, Winnipeg, one of the A. R. McNichol houses in Winnipeg, has gone to Brandon, Man., to take over the management of the Strand Theatre in that city, one of the Famous Players chain of theatres in western Canada. Before leaving, the staff of Starland presented him with a set of hair brushes in a leather case and the Speed Skating club with a splendid handsome leather hand bag.

### Manitoba Legislative Sessions Close with Increased Taxation

The sessions of the Manitoba legislature closed April 9 without any relief being given attendants at the theatres in respect to the Amusement Tax which is ten per cent. of the admission, with children (up to 15 cents) tickets, untaxed. The campaign of the theatres did not bring any result, the government stating they needed the \$350,000 they received annually from this tax and instead of lowering taxation this session, the government raised taxes in several instances.

At the M.P.T.O.A., Convention May 12, 13, 14, 15, there will be such a "shaking up" that all truly Independents will hereafter be easily recognizable.

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